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PUBLIC SCHOOLS TO BENEFIT BY JUILLIARD FUND

First Details of Definite Plans of Musical Foundation Are Given by Dr. Eugene A. Noble to "Musical America"—Sees Need for 100 Specially Trained Supervisors in the Schools—Millions Will be Expended for the Country Which, "Fundamentally Musical, Needs Guidance More Than the Individual."

THAT the attention of the Juilliard Musical Foundation will be centered in part upon the public schools, is the first definite information given out by Dr. Eugene A. Noble, secretary of the Foundation, regarding the expenditure of the millions bequeathed by the late New York financier to the cause of music in America. According to the terms of the will of the late A. D. Juilliard, which were first announced through the columns of MUSICAL AMERICA in July, 1919, a musical foundation of more than \$5,000,000 was to be created for aiding worthy students and furthering the education and appreciation of the general public in the musical arts. The general scheme, as expressed by the testator, is of sufficiently broad scope that the methods of bringing this about, is left largely to the discretion of the trustees.

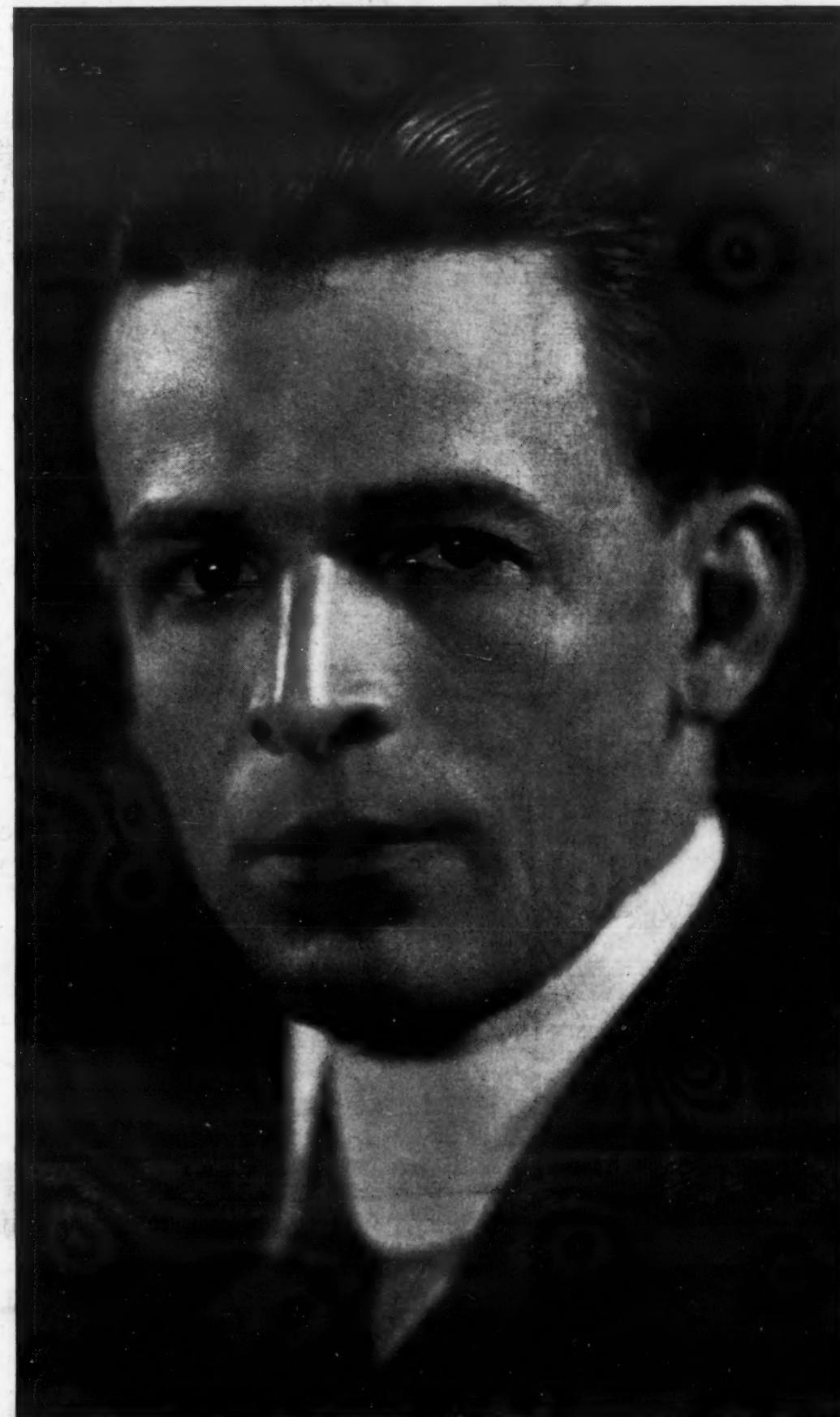
Owing to the fact that the estate has not yet been settled, nothing can be done in the way of making any appropriation of funds for any particular project, but inasmuch as there is no hindrance except the slow process of the law, it is expected that the fund will be available within a short time.

In just what manner the public schools will be utilized to further the appreciation of music, has not yet been formulated; but in view of the need for specially trained supervisors of music in the schools, it is possible that some plan may be adopted whereby the Foundation may work in close co-operation with the state commissioners and see that some teachers are properly qualified.

The efforts of the Foundation are to be national in scope so it is not believed that the largest portion of the fund will be devoted to making careers for individual aspirants, except in so far as their education will be used to benefit the musical life of the nation. The purpose is to raise the general level of musical appreciation throughout the country, and upon this, seems to hinge the whole policy of the Foundation.

"Music," said Dr. Noble, "is in reality the most absorbing and engaging topic in American life to-day. On the trains, on the streets, everywhere, one finds this underlying interest in music. Just now, perhaps there is more said about politics, as is always the case when an election is impending, but one does not have to scratch very far beneath the surface before he finds a great love and passion for music."

"No doubt we shall make mistakes. But when a young woman from New England comes in and assures me that she has the most wonderful voice in America; or when a father writes me that he has five children and asks the Foundation to educate them in music; or when a young man tells me that he must have assistance to further his career, yet in the course of an ordinary conversation indicates many shortcomings, do you



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ALBERT SPALDING,
Eminent American Violinist, Who, After a Holiday Spent in England, Now Returns to America for the Most Extensive Tour He Has Yet Undertaken. (See Page 4)

think we should be furthering the general appreciation of music by granting their requests? We must know the applicant. We must know the scope and extent of his educational training. We must know his point of view, the purpose for which he desires musical knowledge. Does he seek to make a career for himself, or does he wish to use it for the good of others? These are the things which we have to be sure about.

"Music in America needs only to be guided and the standard will be raised. Even 'jazz' is a form of music which shows that we are fundamentally a musical people. We are like the small boy who fights when the back of his neck is being washed, so perhaps it is necessary to have this 'back of the neck' period in musical appreciation. But like the small boy, we shall outgrow it.

"It is the public schools of which we must think. Most of the high schools have their orchestras, but what is done to build up a real knowledge and appreciation for the art of music? Who are

the leaders of these orchestras and what are their qualifications?

"Suppose a pupil desires to perfect his playing and later enter one of the large orchestras. Where will he get his training? I have been told that there are only two schools in the country where the playing of orchestral instruments is taught. It cannot be that we have not the talent, and I do not believe that there is no inclination to play orchestral instruments. It is because there is small opportunity to develop the talent which I am sure we possess.

"A college president told me recently that the crying need in this state is for 100 specially trained supervisors of music in the public schools. We must have properly trained teachers if we are to secure the proper results. New York State has taken a step forward in appointing a State supervisor of music, but the field is so large and there is so much to be done. We must think first of the schools, for therein lies our greatest opportunity."

H. C.

DISCUSS RETURN OF GERMAN TONGUE TO RECITAL STAGE

Artists Are Divided in Their Opinions as to the Advisability of Again Using Original Text of German Lieder—Quote European Precedent in Defense of Alien Language

WILL the German language be heard on our concert stage during the coming season? This much mooted question of singing songs in a tongue which popular opinion seems to have placed in the category of things "verboten," bids fair to present itself again for solution soon after the beginning of the season. It will be interesting to observe just what the attitude of the public and critics will be.

Many artists have not yet returned to the city, so MUSICAL AMERICA was not able to discover what their opinions on the subject would be, but of those with whom it did get in communication, perhaps the most sanguine in her expression was Eva Gauthier, the Canadian soprano, who has gained considerable reputation as a singer of unusual, and especially of modern songs.

Miss Gauthier's Aeolian Hall recital is scheduled for soon after the new year in which she will sing a group of songs by the modern German composer, Schönberg. She has just returned from a several months' stay abroad where German songs are regular features on London and Paris programs, and finds it difficult to understand why the German *lieder*, sung in the original, should not be heard again in America.

"In Paris," said Miss Gauthier, "one of the most enjoyable programs I heard was given by Marie Olépine d'Alheim, who included on her program Schumann's 'Frauenliebe und Leben' and five Wagner songs, all sung in German, and there was not a single show of hostility or displeasure. On the other hand, the artist was heartily applauded and made a decidedly favorable impression upon the audience.

"I did not go to Berlin, but friends who had just returned from there told of an artist who was to sing a group of Debussy songs which were announced to be sung in German. It was found that suitable translations had not been made, whereupon the singer announced that she would either omit the songs or sing them in the French, which she was requested to do. I see no reason why we should neglect masterpieces which can be given adequately only in the original language. I decided not to sing the Schönberg songs last year because it did not seem wise to sing them in German at that time, but I do not think there will be any serious objection this season, and I intend to place them upon my program."

A singer new to New York, who will sing in Aeolian Hall early in October, is Marguerite Morgan, who it was learned, would include German *lieder* on her program, singing songs by Strauss and Weingartner. Miss Morgan was born in Kingston, New Mexico, and is the daughter of an American military officer, so it is not likely that any aspirations will be cast upon her because of her decision to sing in German.

One New York manager stated that one of his artists, who is now abroad, would sing the German *lieder* in the original language, but would give no

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JOHNSON BACK WITH MANY NOVELTIES

Chicago Opera Will Offer Important New Works and Revivals

Herbert M. Johnson, executive director of the Chicago Opera Association, arrived in New York on Sept. 14 on the *Ryndam*. Mr. Johnson will shortly complete arrangements for the tour of the organization that will open in about five weeks, and which promises to be of unusual interest both in the number and varying character of the cities visited and in the importance of the artists comprising the personnel. Mr. Johnson has been making an intensive campaign of Europe since June 12, searching out material, conductors, voices, ballet features, technical directors and scenic artists.

The list of novelties that will be included in the répertoire of the Chicago company will include "Edipo Re," Leoncavallo's last work which lead the list, and will have its world première at the hands of the Chicago Grand Opera Association. Titta Ruffo will sing the leading rôle. Others scheduled include "The Love of the Three Oranges," by Serge Prokofieff, a Russian novelty to be sung in French, with scenery, costumes and properties by Boris Anisfeld; "Jacquerie," to be sung in Italian, by Gino Marinuzzi, artistic director and chief conductor of the Chicago Opera Company, and which was first produced in Buenos Aires in 1918; and "Aphrodite," in French, which was sung once by the Chicago company in New York last season, but which has not been heard elsewhere. Julien F. Dove, who was production director of the Oscar Hammerstein operas, has been added to the scenic staff of the Chicago Opera Company, and is designing the productions for "Edipo Re" and "Jacquerie."

Revivals announced by the Chicago company include "Orfeo," "La Favorita," "Jewels of the Madonna" and "Andrea Chenier," to be sung in Italian; "Lakmé," "Salomé," and "Tales of Hoffman" in French and "Lohengrin," "Die Walküre," "Tristan and Isolde" in English. The regular répertoire of Italian and French favorites will be retained.

The tentative plan for the tour includes two performances in Milwaukee on Oct. 18 and 19, two in Springfield, Ill.; two in Des Moines, and two in Sioux City, Iowa; two in Sioux Falls, S. Dak., and three in Saint Paul, constituting a preliminary tour confined to presentations of "Cavalleria Rusticana," "Pagliacci," and "La Traviata." A brief season of rehearsal follows, preparatory to the opening of the home season in Chicago consisting of ten weeks, beginning Wednesday evening, Nov. 17. This, in turn, will be followed by the New York season of six weeks, commencing Monday evening, Jan. 24. The New York engagement has many of the aspects of a home-coming, too, for the Manhattan Opera House has been secured for the purpose, giving the Chicago company the old Hammerstein stage, from which it traces its origin, and where many of its most famous artists achieved their first great successes and many made their first American appearances.

At the close of the Manhattan season the real "trouping" begins when the Chicago company enters upon an itinerary not yet complete in detail, but which is tentatively announced as follows: Cleveland, Buffalo, Pittsburgh, Cincinnati, Oklahoma City, Dallas, Fort Worth, Houston, San Antonio, El Paso, Los Angeles, San Francisco, Portland, and Denver, with negotiations pending for brief seasons at Toronto and at Detroit.

Walter Damrosch Sails for United States

Walter Damrosch, conductor of the New York Symphony, who since the closing of the European tour of the orchestra, has been resting at Etretat on the north coast of France near Boulogne, sailed for the United States on the S. S. *Lafayette* on Sept. 11.

Bayreuth Theater May Pass Out of Hands of Wagner Family

Le Ménestrel, the French musical paper, is authority for the statement that Munich is full of conflicting rumors as regards the famous Bayreuth Theater. Chief among these but without con-

firmation is the story that it will shortly pass from the management of the Wagner family into other hands. Frau Cosima Wagner, who was reported dead during the Great War, is still alive, but extremely feeble. Siegfried Wagner is with his mother at "Wahnfried," the Wagner home at Bayreuth, and is still assiduously composing.

DEMONSTRATION BREAKS UP McCORMACK CONCERT

Manager Wagner Attributes Hostility to Fact Tenor Has Become American Citizen

Dispatches from Adelaide, South Australia, published in the New York daily papers on Sunday, describe a demonstration in that city last Thursday night against John McCormack, the tenor, which resulted in breaking up his concert. It was announced that Mr. McCormack had cancelled the other concerts he had planned to give in that city. According to these dispatches the sentiment against the tenor was created by the fact that his program did not contain the British national anthem.

To a representative of MUSICAL AMERICA Mr. McCormack's New York manager, Charles L. Wagner, declared that the anti-McCormack sentiment in Australia was confined to a small group of persons who resented the fact that the tenor had become an American citizen. "The peculiar part of it is that McCormack's receipts have not been affected by this so-called demonstration," said Mr. Wagner. "His first ten concerts in Sydney showed total receipts of more than \$45,000. As matters now stand McCormack will leave for England earlier than he had originally planned. He will sing in France and England before returning to this country."

It is understood that McCormack will be in America early in the new year, al-

though Mr. Wagner was not prepared to give out definite information on the exact time of his arrival.

Declares Commonwealth Opera Will Open Despite Labor Difficulties

A statement received from W. Percival Monger, press representative of the National Commonwealth Opera Company, contradicts that previously given out by Francis J. Tyler, bass and company manager, to the effect that the postponement of the opening of the company on Labor Day was due to "lack of interest and a production not in good shape." Mr. Monger says emphatically that the postponement was due to "difficulties with the various labor bodies, scene painters, and the several groups controlling our chorus people." Mr. Monger further states that as soon as these difficulties are readjusted the company will open its season.

Fourteen New Musicians Join Ranks of New York Philharmonic

Fourteen new players have joined the ranks of the New York Philharmonic, the seventy-ninth season of which is about to commence. The new members include: Richard Culp and Samuel Cuskin, first violins; William Eastes, viola; P. Guia and Albert Bortolomasi, basses; N. Koloukis, flute; Bruno Labate, oboe; Gustave Langenus, clarinet; Edward Roelofsma, bass clarinet; Louis Gales, trumpet; Herman Dutschke, horn, and Richard Van der Elst and Bancion Wankoff, trombones.

Bloch to Assume Directorship of New Conservatory in Cleveland

Ernest Bloch, the composer, was scheduled to leave New York on Tuesday for Cleveland to assume the directorship of the new conservatory in that city. As previously announced, Mr. Bloch will be surrounded by a notable faculty in Cleveland.

"America Will Be Art Center of Future" Says W. J. Guard

Publicity Director of Metropolitan Finds Conditions in Europe Not Conducive to Fostering the Best in Music—Old-time "Background" No Longer Exists but is Replaced by "Five-o'clock Subway Rush"

WILLIAM J. GUARD, publicity director of the Metropolitan, returned to New York last week on the *Presidente Wilson*, after a summer spent in Europe, where he found conditions in the most upset state possible. "I am more firmly convinced than ever," said Mr. Guard to a representative of MUSICAL AMERICA, "that the art center of the future will be America; that is, if there is to be any art center at all. I must confess that from what I saw things do not appear encouraging.

"In the first place, take the opera houses that receive subventions from the governments. Most of the European governments have all they can do to keep alive, to procure the necessities of whatever is the life of governments, and have, in consequence, little or no margin for the luxuries such as opera. I also believe that this situation will be worse before it is better.

"Then the patrons of the opera are drawn from an entirely different class from that which formerly supported the higher class music. The aristocracy, for the most part, has to economize, so also the great middle class, the *haute bourgeoisie*, as the French call it, and the spending class of the present day, is the man who never has had money before and is now drunk with it, the man whose one idea is to spend, regardless of what he gets in return. It is easily seen that he is not the man who will intelligently support music. If he gives at all it is probably at the instigation of someone more interested in getting his money than in furthering artistic ideals.

The result of this situation is obvious. "Personally, the thing I missed more than anything else in Europe was the old-time suave courtesy. One used to say that the Europeans had a back-



William J. Guard, Publicity Director of the Metropolitan

ground and that the oft-talked-of crudity of America was the result of our newness as a nation. Well, that background seems to me to have been pretty well destroyed, and I can only liken the Continent of the present day to the 5 o'clock crush in the subway, which I consider the last word in vulgarity." J. A. H.

DISCUSS RETURN OF GERMAN TONGUE TO RECITAL STAGE

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further information for the present. Harry Culbertson said that while he had received only tentative programs from artists under his management, he believed that Frances Ingram was planning to sing songs in German.

The "ban" seems to be less on the German songs and music than on the use of the German language, for there seems to be a decided trend toward singing them in English translations. Several mentioned the fact that the German language had not yet been returned to the stage of the Metropolitan, leading one to believe that its policy has been accepted as the criterion for the concert hall as well.

One singer who was particularly successful in the singing of German *lieder* a few years since, is Reinhard Werrenrath, and while he will include German songs in his program this year, Mr. Werrenrath declared that he would not sing them in the German language.

Mr. Werrenrath was asked if he thought the time is not propitious for the use of the German language. "I don't like the flavor of it," he replied.

"Do you think the critics and the public would be averse to hearing the German language?" he was asked.

"I'm not interested in finding out what the public thinks," he replied. "I shall not use it just now."

Geraldine Farrar, who will make an extended concert tour next season, plans to include a group of the standard German *lieder* in her programs, but will sing them in English translations, according to information given out by her secretary.

Florence Hinkle will also sing German songs in English. Of the managerial firms Charles L. Wagner was inclined to believe that neither Mary Garden nor Mme. Alda will sing in German. Otakar Bartik, manager for Ema Destinn, said that Mme. Destinn had not yet returned to America, but he felt certain that her programs would not include any German songs, at least none to be sung in the German language.

PAVLOWA TRANSACTION INVOLVES LARGE SUM

Elwyn Bureau Takes Far Western Rights of Tour by Arrangement With Fortune Gallo

One of the largest transactions affecting the musical season in this country was recorded last week when details were completed whereby the Elwyn Concert Bureau of Portland, Ore., secured from Fortune Gallo, the impresario, booking rights west of the Mississippi River for the forthcoming tour of Mme. Anna Pavlova. The contract involves a sum said to run well up into six figures.

Mr. Gallo will of course, continue to manage Mme. Pavlova's tour, he having bought the entire time of the famous danseuse outright throughout the season. The Elwyn Bureau has, in turn, taken over the booking privileges of all Pavlova appearances in the West, beyond the Mississippi.

Oliver O. Young, general manager of the bureau, has made arrangements also for the presentation in his territory, of the New York Police Band, the Philharmonic Society of New York, the San Carlo Grand Opera Company and the Scotti Opera Company.

Julius Hopp to Give Popular Concerts at Madison Square Garden

A series of concerts and music festivals at popular prices will be given during the coming season at Madison Square Garden under the direction and management of Julius Hopp. Symphonic and band concerts, as well as choral organizations and appearances by foremost artists are to be featured. Tickets will be distributed among working people and will be offered to school children at prices ranging between fifteen and sixty cents.

Claude Gottschalk, the young American pianist, has been engaged for the fall concert tour of Geraldine Farrar, for whom he acted as accompanist on her 1919 fall and 1920 spring tours. The tour opens in Binghamton, N. Y., Oct. 1.

HOW THEY ARE ENDING THEIR SUMMER VACATIONS



No. 1—Reinald Werrenrath, with two of New York's celebrities, sitting on the wall of the pool on the beautiful estate of Everly M. Davis, "Graycraggs," at Englewood Cliffs, N. J. Neysa McMein, the well-known artist and portrait painter who supplies *McClure's Magazine* and the *Saturday Evening Post* with front-page covers, and Alexander Woolcott, the dramatic critic of the *New York Times*.

No. 2—Percy Hemus, the baritone, fishing at Blythewood Island, in the Adirondacks.

No. 3—Blanche Goode, pianist, who has been visiting her mother in Huntington, Ind. She will shortly resume her activities in Smith College, Northampton, Mass., and appear frequently in recitals.

No. 4—Maria Winetzkaja, the mezzo-soprano of the Bracale Opera Company, in a quiet resort of upper New York State.

No. 5—David Bispham, Betsy Lane Shepherd, Conductor J. W. F. Leman of the Steel Pier Symphony Orchestra, Ruth Kinney and Fred Patton viewing airplane "stunts" from the Steel Pier in Atlantic City. Mr. Bispham gave a recital in Ocean City, Miss Shepherd and Mr. Patton scored successes as soloists with the Leman

forces, and Miss Kinney, who was formerly soloist with the Leman Orchestra, is now filling an engagement with Conway's Band on the Steel Pier.

No. 6—Joseph Lhévinne, the pianist, tries his luck in the Great South Bay on Long Island.

No. 7—May Peterson, soprano of the Metropolitan Opera House, at Weld, Me.

No. 8—After a strenuous but victorious eighteen holes of golf. Vahrah Hanbury, soprano, at Bristol, England. She returns to America on the Imperator on Oct. 2.

No. 9—Lenora Sparkes, soprano Metropolitan Opera, and Daniel Mayer, her manager, discussing a program in Central Park, New York.

No. 10—Florence Hinkle-Witherspoon, the soprano, at the residence of Mrs. Thomas Martindale in Wildwood, N. J. Mme. Hinkle sang in Wildwood on Sept. 2 with the Municipal Orchestra, of which Walter Pfeiffer is conductor.

No. 11—Amandus, Antoinette and Joseph, Jr., of the Zoellner Quartet, at Big Bear Lake, San Bernardino Mountains, California. Joseph Zoellner, Sr., was the photographer.

No. 12—Florence Macbeth, soprano, solving a chess problem somewhere on Long Island.



Group of Contestants for Prizes Photographed in Front of Thurston Hall at Lockport, Where Festival Was Held

AMERICAN MUSIC IS GIVEN IMPETUS AT LOCKPORT, N. Y.

National American Music Festival Brings Throng from All Parts of Country—Instrumental and Vocal Quartets Featured and Organ Recitals Given for First Time—Spirit Wholly American

By M. B. SWAAB

LOCKPORT, N. Y., Sept. 11.—The small town of Lockport, N. Y., was a busy and bustling scene during the past week. Trains, trolleys, and automobiles made their way filled with people from all over the United States. The North, South, East and West were liberally represented, even automobile parties from Texas were among the throng which steadily poured into the beautiful city near the Lake. And they all came for one purpose—to encourage or take actual part in the National American Music Festival which opened its fifth annual session at Thurston Auditorium on Sept. 6, and closed on Sept. 11.

It was a wonderful sight to see these thousands of visitors crowd into the large concert hall, all eager to lend their support and encouragement to a movement inaugurated five years ago and which has grown and developed into a vast enterprise conceived and fostered by A. A. Van De Mark. It impressed the writer forcefully and really proved what could be accomplished for the cause of American music if such festivals were given national importance. Where or to whom should the American composer or American artist look for recognition or support if not to his very own kin? Of course it is proverbially admitted that the least encouragement is shown to "home" talent, but because it has been proverbial, is it right? Should we continually give our whole support to foreign production and artists, sweeping aside our own wealth of talent?

Recognition for Native Composers

A festival like this one is the answer to the vital question. It spoke silently and convincingly, showing us that we have at last awakened to the fact that there are worth-while American composers and artists in our midst, ranking with the best in the world and if similar festivals were given more frequently throughout the entire country, (even reaching to Europe) the American musician would quickly come into his own. We have had German music festivals here, we continue to give all-French, all-Russian, all-English programs in America and we lend our enthusiastic support to them, to the detriment of our own, not because such programs lack merit and interest, but because of, vogue and custom, but who ever heard of all-American festivals held in Europe or all-American programs in European recitals? But that is exactly what we have supported and are doing here for the foreign composer and artist. So let us have more all American festivals and let us give them throughout the length and breadth of these United States. It must first gain national importance before we

can hope for international recognition. Not until that time may we hope to establish ourselves as a music giving and a music composing nation.

Many Unique Features

Many unique features marked this year's festival. Ensemble works were given especial attention and the wealth of American music unearthed by the various organizations appearing upon the programs was indeed surprising and gratifying, another convincing proof that the American composer has not forgotten or neglected this form of composition. Among the excellent organizations which took part were the Pilgrim Quartet of Boston, composed of Robert FitzGerald and Harold S. Tripp, tenors; Percy F. Baker, baritone, and Dr. George R. Clark, bass; the Buffalo Chorus and Symphony Orchestra, under the direction of John Lund; the Guido Chorus of Buffalo, Seth Clark, conductor; the Rubinstein Quartet, comprising Mary Ward and Mrs. F. Bond Nelson, sopranos, Mrs. Alton G. Cook, Mrs. R. H. Huessler, altos, with Mary M. Howard, pianist and conductor, and lastly George Barrère and his Little Symphony. Mr. Barrère and his forces were a revelation, their consummate art was altogether charming and their work revealed such fine musicianship and tone balance that their several appearances, reserved for the last three days of the festival, attracted large audiences. This should open the way to bigger things, so let us hope that the genuine enthusiasm and interest shown in ensemble offerings will bring, next year, a full all-American symphonic orchestra. This would lend dignity, depth and color to any festival and aside from that, encourage American composers to write serious orchestral works with at least and at last a hope of hearing their own works actually performed. Why not offer prizes for the best symphony or symphonic poem?

150 Composers Represented

Over 150 American composers were represented on the various programs presented during the entire series, some well known, others winning their spurs as younger masters of harmony. Pressure of space and time forbids individual comment on each composition presented but they were in the main interesting. A few among others cordially received, were works of Hallett Gilberté, Cecil Burleigh, Mrs. H. H. A. Beach, G. H. Federlein, Harold Morris, Charles Wakefield Cadman, A. Walter Kramer, Sturkow-Ryder, Mana-Zucca and Vanderpool.

Keen interest was manifested this year in the prizes offered for young singers, violinists and pianists, a total of \$450 being divided among the winners, subdivided into first prizes of \$100 and second prizes of \$50 for each department. These hearings were conducted during the morning sessions. The judges were Charles W. Clark, Clarence Eddy, Hallett Gilberté, Clara Edmunds Hemingway and Etta Hamilton Morris. About thirty contestants entered and competition was close. The first and second prize winners respectively were Leora McChesney, contralto, from Syracuse, N. Y.; Rose Dreeben, soprano, New York; Mildred Wiseman, violinist, San Antonio, Tex.; Robert Doellner, violinist, South Manchester, Conn.; Adolph Ruzika, pianist, Chicago; Edith Freedman from New York and Lois Dunbar from Fredonia, N. Y., scored the same average necessitating the division of the second prize for piano.

Of the soloists much praise can be written. The list revealed many well known in the concert, recital and operatic world. The afternoon sessions fea-

tured such gifted singers as Nellye G. Gill, Ethel Rea, Christine Miller, Ruth Helen Davis and Sybil Comer, sopranos, and Minnie Carey Stine and Margaret Weaver, contraltos. Both Miss Stine and Miss Weaver won marked success through their vocal artistry. They possess voices of rare charm. Harold Henry, Edwin Hughes and Elsie DeVoe, pianists, were heard in delightful groups. Mr. Henry and Mr. Hughes played admirably and Miss DeVoe proved herself an artist of marked ability. Ralph Leo,

Idelle Patterson, the gifted young lyric-coloratura soprano. She gripped and swayed her audience from the first to the final note. Possessing a voice of crystal clearness, mellow and sweet in all its registers, Mrs. Patterson not only sang a group of Gilberté songs charmingly but illuminated them through her consummate art. She won long and ovational applause from the large audience which attended that evening and was compelled to give many extras. Mr. Gilberté at the piano not only provided accompani-



Some Soloists and Guests of the National American Music Festival at Lockport, N. Y., on Bridge Spanning Erie Canal

baritone, won for himself a distinct place among the leading singers of the festival. His voice is of an unusually rich quality and his interpretations authoritative. The evening performances were somewhat more pretentious, or is it perhaps that a concert in the evening carries more pomp and glamour?

One of the most sensational successes of the entire festival was that scored by

ments but also beautiful tone settings to his songs. He shared in the vociferous applause. Mrs. Patterson's second group brought forth effective numbers of Marum, Spross, Curran and Scott, with the singer's husband and teacher, A. Russ Patterson, at the piano. He sustained the soloist admirably. Of significance is

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Albert Spalding Spends Summer Composing on English Coast

(Portrait on Cover Page)

THE career of Albert Spalding, who to-day is recognized as being in the front rank of the world's great violinists, is unique in the annals of musicians. Mr. Spalding was born in Chicago and has been a musician from childhood, having begun playing the violin at the age of seven. He studied with Chiti, the famous Florentine master Buitrago in New York and Lefort in Paris, making his professional début in Paris with Patti in 1905, and at once achieving a tremendous success, a success which since then has been continuous and phenomenal. He has made four tours of America and three of Europe, where he has always been received with enthusiasm.

In addition to being a brilliant violinist Mr. Spalding is also an able composer of songs, piano and violin music. He has had published up to the present time some twenty-eight compositions and four numbers for violin and piano entitled "Castles in Spain," "Caprice-Gavotte," "Lettre de Chopin" and "In the Cotton Fields" are now in press.

During the past summer, which Mr. Spalding spent on the West Coast of England, he wrote a number of other new compositions which will find a place on his programs for the coming year. His recent tour of Europe, as soloist with the New York Symphony, was a continuous round of ovations as he had appeared in many of the cities visited and was given a royal welcome back. Some of these cities, also, he had appeared in at benefit concerts during his period of service during the war as an aviator.

Mr. Spalding's tour for the coming year will be the most extensive that he has ever made in this country and he will appear in many cities that have heard him before. He will also go for the third time to Havana where he has been booked for three concerts at the Teatro Nacional and several in other parts of the island.

Mr. Spalding will return on the Aquitania Saturday of this week and will start his season at Newburgh, N. Y., on Oct. 11.

LOCKPORT FESTIVAL DRAWS VAST THRONGS

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the fact that aside from Mrs. Patterson's emphatic success, Miss Dreeben, one of the prize winners in the vocal contest, is also a pupil of Mr. Patterson. Other singers of evening concerts who won deserved praise were Blanche DaCosta, who disclosed a soprano voice of beautiful quality and a lovely stage presence. She is a favorite with these festival audiences; Mildred Graham, soprano; Charlotte Peege, contralto; Earl Tuckerman, the gifted baritone, Mary Elizabeth Howard, a young Texan soprano whose winning personality and pleasing voice was especially enjoyed; James Liebling, cellist; Elizabeth Siedoff, a pianist of marked ability and brilliant technique, Alma Hayes Reed, soprano; Mildred Dilling, harpist, who won her audience completely through her exquisite art; Charles W. Clark, baritone, and Cecil Burleigh, composer-violinist. Mr. Burleigh played masterfully several of his own interesting works.

Organ Recitals Introduced

Another new departure this year was the introduction of organ recitals which were given upon the excellent instrument of the Methodist Church of Lockport. The quartet of prominent soloists of the various concerts included Clarence Eddy, Clarence Dickinson, Mrs. E. D. Bevitt and Harland W. D. Smith. The programs were varied, well chosen and impressive.

Of especial interest was the appearance of Mr. Gilberté in a fifteen-minute intimate review of his own compositions. With him, and alone on other programs, appeared Bessie Bown Ricker, one of the Festival's most popular artists. Mrs. Ricker interpreted with telling effect, a group of Mr. Gilberté's songs and the noted composer himself played and sang or rather intoned several of his melodious numbers. Both soloists and compositions were heartily received.

A supper was given late Thursday afternoon which was largely attended by artists and visitors, the unheralded guest of honor being Carrie Jacobs-Bond, the well known composer. She spoke interestingly upon American music, emphasizing the value of determination to accomplish things and the important part which sincere encouragement plays toward the success of a composer. Mrs. Bond, who is about to undertake a vaudeville tour, also gave a short program of her works at one of the auditorium concerts assisted by Max Strauss, tenor. Other speakers of the week included Mrs. Frederick W. Abbott, former president of the Matinee Musical Club of Philadelphia and now second vice-president of the Federated Music Clubs, and Mrs. M. A. B. Evans.

On account of the short space of time intervening between the close of the festival and the day of going to press, the writer was obliged to leave for New York late Friday evening, regretfully missing the Saturday afternoon and evening concerts. Suffice it is to say that they were no doubt interesting and successful, judging from the excellent soloists listed for appearances, which included for the afternoon, John Powell, pianist, Mary Welch, contralto, Ruth Kemper, the talented violinist and Bessie Bown Ricker, reader. The evening and closing program revealed the Barrère Ensemble, Frances Ingram, contralto, Charles Harrison, tenor, and Lotta Madden, soprano. Harry Gilbert and J. Warren Erb were the official and sterling accompanists of the entire week.

Spirit Wholly American

The spirit of the whole assemblage was 100 per cent American. While the festival stands for the same high standard

demanding that both artists and composers must not only be American but American-born, there were some deviations from this rule. "The Last Rose of Summer," from Flotow's "Martha," for instance, was given accidentally as an

cases it was, of course, unintentional. Among strictly American-born artists, we cannot of course admit Mr. Barrère and perhaps some of the members of his ensemble, but as we really have no purely American organization like the Barrère

less a complete success. It was indeed refreshing to note the enthusiastic spirit which prevailed at all concerts, although in some instances the attendance was not up to the mark; however, good-fellowship, earnestness and sincerity of pur-



Soloists and Guests of Festival on Steps Leading Down to Canal Locks

encore, for which Mr. Van De Mark offered apologies. Then again, the Buffalo Orpheus committed the same error through their presentation of "Then You'll Remember Me" from Balfe's "Bohemian Girl," and the Pilgrim Quartet, through "Annie Laurie." In all

Little Symphony, the presentation of American ensemble works of this character would suffer from their absence, so thus we find the reason for the departure from the strict rule in this particular case.

The festival as a whole was neverthe-

pose was at all times in evidence. Those who were there left enriched musically, proud of their American composers and artists and proud of the festival and for what it stands. All praise to A. A. Van De Mark, its founder and general director.

BERKSHIRE FESTIVAL PROGRAM ANNOUNCED

Malipiero's Prize-Winning Quartet to be Played on Sept. 25—Other Features

The complete program was announced last week for the Berkshire Chamber Music Festival at the Temple of Music, South Mountain, Pittsfield, Mass., Sept. 23-25. The complete program is as follows:

Thursday, Sept. 23, at 4 p. m.—Berkshire String Quartet, Hugo Kortschak, first violin; Jacques Gordon, second violin; Clarence Evans, viola; Emmeran Stoeber, cello; Beethoven, Quartet in C Sharp Minor, Op. 131. Guy Maier and Lee Pattison, pianist, will play Brahms's Variations for two pianos on a Theme by Haydn; Debussy, "In White and Black," three pieces for two pianos; Casella, four little pieces (two pianos); Ropartz, Piece in B Minor (two pianos).

Friday, Sept. 24, at 11 a. m.—Sonata program given by Efrem Zimbalist, violin, and John Powell, piano: Beethoven, Sonata for piano and violin, No. 10 in G Major, Op. 96; Powell, Sonata for piano and violin; Brahms, Sonata for piano and violin, No. 3 in D Minor, Op. 108.

Friday, Sept. 24, at 4 p. m.—London

String Quartet, James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola; C. Warwick Evans, cello; Frank Bridge, Quartet in E Minor; H. Waldo Warner, Folksong Quartet, Op. 18, on a Berkshire melody; Beethoven, Quartet in E Minor, Op. 59, No. 2.

Program: Jean-Philippe Rameau, ber Music Concert, organized by Carlos Salzedo. Greta Torpadie, soprano; Trio de Lutèce, George Barrère, flute; Carlos Salzedo, harp; Paul Kefer, cello; Salzedo Harp Ensemble, Edith Connor, Katherine Frazier, Marie Miller, Djina Ostrowska, Irene Perceval, Elise Schlegelmilch, Carlos Salzedo. George Barrère, flute; Georges Longy, oboe; Georges Grisez, clarinet; Abdón Laus, bassoon; George Wendler, horn; Berkshire String Quartet.

Program: Jean-Philippe Rameau Pieces Concert, Trio de Lutèce; Johann Sebastian Bach, Sixth French Suite, Salzedo Harp Ensemble; Maurice Ravel, Introduction et Allegro for harp, flute, clarinet and string quartet; Francois Couperin, Musette de Choisy; Padre Giambattista Martin, Gavotta, Francois Dandrieu, Les Tourbillons, Salzedo Harp Ensemble; Claude Debussy, "Children's Corner," Trio de Lutèce; Carlos Salzedo, Three Poems by Sara Yarrow, for soprano, six harps, oboe, bassoon and horn.

Saturday, Sept. 25, at 4 p. m.—Berkshire String Quartet and London String Quartet: Francesco Malipiero, "Rispetti e Strambotti," for String Quartet (prize winning composition for 1920), Berkshire String Quartet; Georges Enesco, Octet in C Major, Op. 7, London String Quartet and Berkshire String Quartet.

A word might not be amiss with regard to the Malipiero Quartet. "Rispetti e Strambotti," is, both in conception and form, a modern, impressionistic, unconventional work. Written in a single movement, requiring hardly twenty-five minutes of performance, this remarkable composition consists of an interrupted series of twenty short, contracting episodes.

In the calm, sweet and often melancholic atmosphere of the episodes entitled "Rispetti" (Madrigals), the author intended, very likely, to picture all that has charmed and embellished his existence. It is not impossible that in the "Strambotti" (Grotesques) the author endeavored to describe the most dramatic events of his life, events which, regarded from an objective point of view, he philosophically considers as strange, cruel, grotesque blows of Fate.

The work is awaited with the greatest possible interest, not only on account of its being the prize-winning number, but also on account of the personality of the composer and the type of music for which he stands.



A Group of Some of the Pianists Who Appeared at the Lockport Festival



Photo by Strauss-Peyton

GEORGETTE LA MOTTE

Pianiste

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Benefit
Concerts**

**Chicago, Auditorium,
October 14**

**New York City,
November**

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Louis Graveure
Detroit, March, 1921**

**Joint Recitals with
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AMERICAN INSTITUTE OF APPLIED MUSIC ACTIVE

**Teachers and Pupils Busy All Summer
—Many New Students Register
For Coming Season**

Although the winter session of the American Institute of Applied Music does not open until Oct. 4, last month has been a busy one for the teachers and pupils that remained in New York. Francis Moore accompanied Louis Graveure in a concert at Lakeside, O., on Aug. 12; Rafael Diaz in Southampton, L. I., on Aug. 20 and 22, and Bernardo Olshansky at Ocean Grove on Aug. 26. Mr. Moore was heard as soloist in a concert given at Quogue, L. I., on Sept. 3. George Raudenbush, one of Theodore Spiering's promising violin pupils, was acting concertmaster for two weeks at the municipal concerts given by the city of Altoona, Pa., in Lakemont Park. He was also heard as soloist at a *Globe* concert in New York recently, scoring marked success in an interesting program, including Handel's sonata in A major.

Gwynn Anwyl, a young tenor, and an artist-pupil of McCall Lanham's, who is being educated by the Federal Vocational Board, sang every morning during July and August at the Young People's service in Asbury Park, N. J. He also appeared in two concerts in Ocean Grove, where he won success. At the final Sunday service in Asbury Park, Mr. Anwyl sang before an audience of 8000 people. Besides his crowded calendar of concert appearances, he maintained his church position in Plainfield, N. J., and was also heard at the Jewish Synagogue in Asbury Park. He has been engaged for the coming winter as tenor soloist at the North Presbyterian Church in New York.

Leroy Tubbs, until recently prominently associated with the War Camp Community Service, has affiliated himself with the American Institute of Applied Music. His many pupils this summer included a number of professional singers, among those being George Graef, appearing in Antoine Goezl's new operetta, "The New Rose Girl;" Leonore Ulrich of the "Son Daughter" company; Alma Rubens, who appeared in "Humoresque;" English Cody, who was heard in "Chin-Chin" last season; Mr. Cavanaugh of the "Monsieur Beaucaire" company, and Lane McLeod. Mabel Bestoff, soprano, has studied all summer, devoting part of her time to a new series of "Little Pieces for Children."

Kate S. Chittenden, the dean of the American Institute of Applied Music, has finished her editorial and literary work to which she devotes much of her time each summer, and has returned from Murray Bay. She will resume her teaching on Oct. 15. On Sept. 15, Sergei Klibansky, the noted vocal teacher, concluded his summer master classes which he held successfully at the Cornish Music School in Seattle, Wash. Theodore Spiering also returned from Europe Sept. 15. Lotta Madden, who scored marked success as one of the principal soloists of the National American Music Festival in Lockport, N. Y., Sept. 11, and William F. Sherman have resumed their classes in the school. Leslie Hodgson has also begun his teaching in the piano department. The 35th year of the American Institute of Applied Music, promises to be a most successful one. Many new pupils have already registered for the coming season.

Grainger Plays Before New Movie Device at Schirmer's

A unique combination of motion picture and pianistic art was scheduled to take place on the roof of the G. Schirmer, Inc., Building last Tuesday morning when Percy Grainger was to play three of his compositions before the "ultra-rapid camera" for the Pathé News Service. The special method employed in taking the motion picture makes it

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possible for the spectators to watch every movement of the pianist, revealing the "mystery" of his fourth finger trills and his heel pedaling. The pages of the music were shown "close up," showing Mr. Grainger's characteristic notations, and, incidentally, informing the public that his compositions are published by G. Schirmer, Inc.

PARNASSUS CLUB OPENS ANNEX FOR MORE STUDENTS IN OCTOBER

The new annex of the Parnassus Club, one of New York's unique institutions for the housing of music and college students, will open in October. The new addition will accommodate 125 students, making 250 in both buildings. It will include a music room with a seating capacity for more than 200 persons.

MRS. ROBERT LOW BACON HEAD OF NATIONAL SYMPHONY COMMITTEE

Mrs. Robert Low Bacon has been made chairman of a committee of women to assume certain details of the operation of the National Symphony Orchestra's coming season. The other members are Mrs. Henry Martyn Alexander, Mrs. Robert Brewster, Mrs. Lewis Stuyvesant Chanler, Mrs. William B. Dinsmore, Mrs. Charles S. Guggenheim, Miss Josephine Osborn, Mrs. Monroe Douglas Robinson, Mrs. Theodore Roosevelt, Mrs. Walter Rosen and Mrs. Samuel Untermyer.

MANNESSES IN RECITAL

Violinist and Pianist Have Large Audience for First Cedarhurst Program

CEDARHURST, L. I., Sept. 10.—With a subscription list early closed because of the local enthusiasm for their work, the first of two recitals was given here yesterday by David and Clara Mannes. There was a large audience. With the second program, given on Sept. 16, the artists will have played the Kreutzer Sonata of Beethoven, the Brahms Sonata in D Minor, the Grieg Sonata in C Minor, and a Sonata in F Minor of Bach which Mr. Mannes believes has never before been performed in public in this country. Besides these numbers according to the custom of the Manneses, several particularly attractive short compositions are included.

On Oct. 4, Mr. and Mrs. Mannes are to appear in concert in Jersey City with Sophie Braslau, contralto.

JOSEF HOFMANN SAILS FOR EUROPE—Will Make Tour of British Isles

Josef Hofmann, the pianist, sailed for Europe last Tuesday on the S.S. Nieuw Amsterdam, where he will enter upon a concert tour of Great Britain. This will be Mr. Hofmann's first appearance in the British Isles for sixteen years. He is scheduled to return to America in December.

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

While chronicling the war between the Poles and the Russian Soviets, the actions of the booze smugglers, the incidents of the strike of the B. R. T., the prospects of the price of coal soaring this winter, the election of a president in Mexico and the prize fight between Jack Dempsey and Billy Miske, not to forget the latest scandal among the "400," our daily press finds time to devote its front page space to "jazz."

Hell, it seems, recently broke loose in Washington, in the musical world, through the discharge of the leader of an orchestra in one of the fashionable hotels, who refused to play jazz music. Thereupon, the aforesaid leader retaliated with a suit for fifteen thousand dollars against the management for breach of contract.

The leader of another orchestra, who has written, by the bye, much jazz music, has come to the defense of jazz and tells us:

"You can laugh at jazz, despise jazz, swear at jazz, or disown jazz, but one thing cannot be denied—jazz is most decidedly a powerful means of self-expression, a means of expressing the impulsive, explosive, intense feeling of the human soul."

Isn't that lovely!

Anyway, whatever be the merits or demerits of jazz, we are told we owe its introduction to our colored friends, who having first inoculated us with it, then proceeded to perform the same service for the English and the French, thereby giving both these war weary nations a new incentive to live.

About this time, comes along a learned professor, to wit, Leo Wiener, professor of Slavic Languages and Literature at Harvard, who tells us that we owe a great deal to our colored friends, indeed that we owe the discovery of America to the black people and not to a certain Columbus, whose anniversaries we have been celebrating from time to time and that even Amerigo Vespucci must take a back seat.

Wiener says that many of the supposedly Indian words recorded by Columbus and the earliest commentators upon his voyages are traceable to African origin, particularly to the languages of those tribes settled around the River Niger.

He tells us, too, that the practice of smoking tobacco did not originate with the American Indian, as universally believed, but was an imported habit adopted by him; that peanuts, yams, manioc and sweet potatoes were cultivated and eaten by the Africans before they were known to the American Indians.

Good gracious me, how this will set all the learned societies discussing and guessing! It will upset all the school books!

Wiener, who is a very learned man and a great authority, and who has written a number of standard works, insists that there was a great African civilization among the very races for which we are now supposed to raise funds in order to civilize them and that this civilization across the ocean was taken to and adopted by the Indians, where we found it.

It is certainly curious that all the Indian words for tobacco and smoking are similarly traced back to Arabic origins with Northern Africa as a way station on the historical roadway.

The matter has so much interested the New York Times—which, as you know, prints all the news that's fit to print—that it devoted a whole page to the matter in the magazine section of a recent Sunday issue.

Incidentally, it seems that the good professor disposes of a large number of accepted facts, among them, the story of Ponce de Leon, the Spaniard who lost his life in the search for the fountain of eternal youth.

Shouldn't be surprised if before long some learned German or Russian professor comes out with a monumental treatise to prove that there never was such a person as Jack the Giant Killer. Funny world, isn't it?

* * *

Your faithful scribe happened to be among a party of musicians gathered around a big log fire in the great north woods when a discussion was started which centered around a story that has not yet been told as far as I know, in print.

The scene of the story is the "windy city."

It seems that a certain distinguished American prima donna, having to sing the rôle of *Carmen*, which she had sung many times before with distinction and success, with an equally distinguished tenor, with whom, however, she had never sang before and not being anxious to endure the fatigue of a long rehearsal at the opera house, suggested that the distinguished tenor might come to her rooms at a well known hotel and go over the part with her.

The tenor, a Frenchman, polite as Frenchmen are known to be, accepted the invitation and appeared promptly at the time specified.

He found the lady very gracious, but on looking around the room, he discovered—this was during the great world war—he discovered, I say, on the piano a large portrait of our late lamented friend, Kaiser Bill, duly autographed with all kinds of felicitations to the distinguished American prima donna.

How was a Frenchman, one of the Allies who had fought in the trenches to act?

What do you think he did?

As the rehearsal with the lady progressed, he increased the vehemence of his action and in one of his most impassioned moments sent the portrait of the Kaiser with the inscriptions flying across the room, where it was smashed—that is, the glass and the frame.

The renowned American prima donna never winked an eye lash. How could she? She went through the rest of the performance with that self-control, for which she has always been noted.

Now the point of discussion among the musicians, with whom I was fortunate enough to be, was this:

Was the tenor right in what he did, and on the other hand, was the noted American prima donna right in having a portrait of her late lamented friend, Kaiser Bill, conspicuously displayed under the existing circumstances and at that particular time?

Some of the musicians lauded the tenor. Others, on the other hand, thought they could see no reason why the lady should not preserve the memory of a dear friend who had done so much to make life agreeable for her and certainly had been one of the earliest of her admirers and friends.

* * *

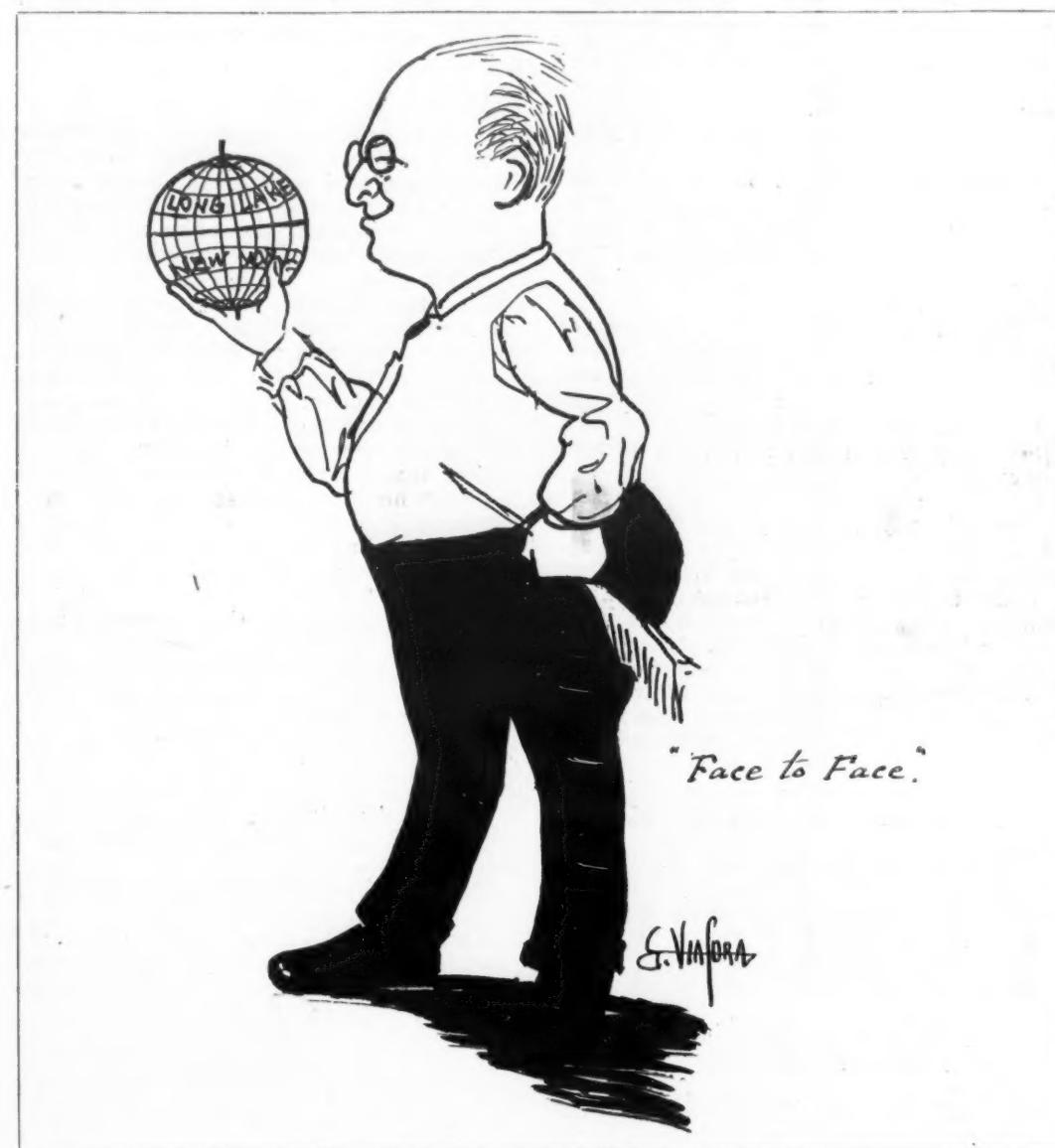
Evidently, our good friend Henry T. Finck of the New York *Evening Post* is not particularly well disposed to Walter Damrosch for in one of his recent articles he says of him:

"He has business brains and shrewdness to burn. What a splendid political orator or bank president he would have made, one often thinks. He was born with a golden spoon in his mouth. For years Carnegie helped him, to the tune, it is said, of \$30,000.00 a year. Then Harry Flagler provided him with \$100,000.00 a year, and this year Flagler must have spent at least another \$100,000.00 on a European trip for the Damrosch orchestra."

Personally, I think Walter is to be congratulated that he got so much for music out of the people named, considering what is generally supposed to have been their thrifty natures. But Walter is not the only one who has been successful in this regard.

Let us not forget Leopold Stokowski of the Philadelphia Orchestra who got a quarter of a million out of Edward Bok, the editor of the *Ladies' Home Journal*, who married the daughter of Curtis, the publisher, and with her got a pile of money. She, by the bye, is one of the most public spirited women in America—though she is only one of many.

Leads 'Music for Masses' Movement



CHARLES D. ISAACSON, who, with the *Globe* free concerts, has carried music in no less than sixty centers in New York, Brooklyn and Greater New York to over two million people. Mr. Isaacson, besides his work in the *Globe*, is also a special writer for *Collier's*, *Hearst's*, *The Pictorial Review*, *Physical Culture*, *Theater Magazine* and *House and Garden*. He is also the musical editor of the *Motion Picture News*, which reaches all the motion picture houses. He is also the author of several works, including "Face to Face with Great Musicians" and "Music of David Minden." His work in connection with musical performances in leading hospitals, prisons and especially in some of the sanatoriums, has been admitted to have been productive of great good. He is a leader not only in the propaganda for free music for the people, but for making a brief exposition at the various concerts with regard to the character of the composers and the chief compositions that are rendered. In this work he is in line with Walter Damrosch and other great educators.

Among the public spirited men who put up large sums of money for music in New York are the Lewishohns and the Guggenheims and Guggenheimers. Indeed, to tell the truth, I think if we come right down to it, not to forget our esteemed friend, Otto H. Kahn, we shall find the Hebrews well in the lead in the support of all that is worthy in the musical world.

Why single out poor Walter and make him the only one who has been favored by fate?

I will agree with Henry Theophilus that Walter would have made a fine bank president and also a splendid orator and perhaps a politician of unequalled power but what does this all mean?

It simply says that he is not one sided and that he had sufficient brains, *savoir faire* and egoism to have succeeded in any line of the many to which human endeavor is now devoted.

The only job that I think Walter never could have successfully undertaken would have been that of a reporter on a paper, for in that case, he would have probably written what was told him and then come out and contradicted himself in the next issue.

* * *

It would appear that my various epistles have established a certain confidence in my judgment among some trusting souls, and thus, I am the recipient, from time to time of appeals in which my advice is asked on all kinds of matters, musical and otherwise.

Among these appeals, there came to me one recently from a lady in the West, who informed me at the outset that she was the happy mother of twins. She also told me that her means were limited but that she felt an inspiration to compose music. Could I be of assistance? Could I advise her how to put this inspiration on to paper and then when it was on, what could I do to market the product? She finished the letter by informing me further that she expected soon to add to the twins and so it was necessary for her to increase the in-

come of the family, for while her husband was a very fine man and received a fairly good income, what with the increased cost of living and the increased cost of the maintenance of the twins—the price of milk having gone up—she would find herself soon in somewhat strained circumstances, where more money would be needed.

What could I do to help?

Now you may think this is far fetched, but it was just as I write you and it gives you an idea of how many a harassed soul turns to music for a living when need presses and when one feels an "inspiration."

* * *

This is certainly not an age of romance.

I came to this conclusion when I read the report that a certain Charles Solcher, 19 years of age, a young New Yorker, having paid for a front row ticket, war tax included, sat down to witness the performance recently at the Mount Morris Theater.

It was a burlesque and the said Solcher seems to have enjoyed it exceedingly, as there were lots of pretty girls who sang and danced and the weather being warm, hadn't much clothes.

But it was when the prima donna of the show came on that Solcher became particularly interested, for the reason that she used the old stage trick which was to select somebody in the audience to whom she personally directed her vocal efforts.

Now these vocal efforts included an appeal made directly at Charles, which ended with these words:

Now a new kiss is invented—
And it may become the rage—
If by teasing you're demented,
Why, just leap upon the stage!

After this she sang "Come to my arms and kiss me!"

This was too much for Charles. He promptly leaped upon the stage and as the report comes, kissed like a mitrailleuse at top speed until he was forcibly

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

torn away from the prima donna by the stage hands and was so treated that he yelled: "Murder! Fire! Police!"

The subsequent proceedings took place in the Harlem Police Court.

Solcher appealed to the Magistrate, Charles S. Sims by name, and asked him, as man to man, what he would have done if a pretty girl in abbreviated costume had sung at him and given him that invitation.

With that cold blooded magisterial dignity which so becomes him, Magistrate Sims reduced his eloquence to one single line, which was:

"Ten dollars or ten days."

So I say to you this is not the age of romance.

* * *

There is a very pretty girl in charge of the music department in a big department store in New York.

I say she is pretty because they have told me so, though I have never personally interviewed the lady.

One of those peripatetic geniuses who write special articles for the New York Evening Sun has discovered that this particular lady is a psychologist and that she can tell not only what the season is but what the weather is by the kind of records that are called for by customers.

For instance, if they call for "Float me on the Waves" or "Meet Me on the Sand" or "Paddle Your Own Canoe," she knows it is summer.

But if they ask for "When the Swallows Homeward Fly," she knows it is late autumn.

You may ask "How does she know when it is spring?"

Ah!

She will tell you she can tell that by the "Love Light in Your Eyes."

And if customers call for "blue jazzes" she knows the weather prophet is a liar when he says that the weather will be fine, because she is sure that it will be "cloudy with prospects of rain."

* * *

Much has been written about the artistic atmosphere as well as the Bohemian life of Greenwich Village, where during the wet period the souls ambitious of

glory in music, art, literature or the drama, washed down varied courses of impossible food with red ink.

Few know of the duel that recently took place there between a player piano and a phonograph.

The owners of the player piano were a certain Mr. and Mrs. Musitsky. The owners of the phonograph had the plebeian name of Smith.

Now, it seems, it was the habit of the Musitskys when they couldn't sleep during the hot nights to get to work on the player piano whose music as the scribe tells us, floated out through the windows to the unconfined joy of those who also couldn't sleep.

But the Smiths, the owners of the phonograph, could sleep, even on the hottest nights and resented the activities of the Musitskys which sometimes lasted to the wee hours.

They at one time thought of seriously discussing the whole situation with the police, that is to such members that were not employed in running down such stray bottles of joy as were still hidden in the metropolis, but they finally decided on a far better means of putting the player piano out of action.

So they turned on the phonograph as an antidote to the player piano.

Now you know, the phonograph can be played without pumping while the player piano cannot.

The contest lasted three nights. All Greenwich Village took sides. Some sided with the Musitskys, that is those who couldn't sleep, while others, sided with the Smiths, that is those who could sleep.

Finally, the Smiths, not having to do any pumping, won out.

Thus ended the great duel between the phonograph and player piano, says your

Mephisto

Gallo's Band Closes Sunday Afternoon Concerts on Boston Common

BOSTON, Sept. 11.—The last of this season's Sunday afternoon band concerts on Boston Common was given this week by Gallo's Band, Stanislaw Gallo, conductor. A large audience, including

many standees, demonstrated public appreciation of these concerts. The outstanding numbers were the slow movement from Tchaikovsky's Fifth Symphony; Hadley's Suite, "Silhouettes," and two compositions by Mr. Gallo, a Symphonic Sketch, "Tarantella at Piedigrotta," and a Symphonic Poem, "Florentine May Festival," the latter a piece of program music interpreting a ballad by Lorenzo de Medici. The rich and varied qualities of tone produced by the band again justified Mr. Gallo's method of scoring for what he calls the "wind orchestra." The performance was all the more creditable since it was given without rehearsal, which is the handicap imposed by those who dispense the funds for these concerts.

C. R.

LA SCALA ORCHESTRA TO PLAY AT METROPOLITAN

Organization Under Toscanini Will Give Three Concerts in Opera House—Ten Weeks' Tour Booked

Through the courtesy of Otto Kahn and of the other directors of the Metropolitan, Toscanini and La Scala Orchestra will be heard in three concerts at the Metropolitan on their coming tour. These concerts will form a subscription series and will be given on Tuesday evenings, Dec. 28, Jan. 11 and 25.

Between the first and the third New York concerts, the Italian organization will visit the most important cities of the East, and South, such as Philadelphia, Baltimore, Washington, Richmond, Norfolk, Boston, Providence, Springfield, Mass.; Portland, Me.

After the completion of the New York series the orchestra will go as far as Kansas City, passing through Albany, Montreal, Toronto, Buffalo, Rochester, Cleveland, Detroit, Indianapolis, Cincinnati, Columbus, St. Louis, Chicago, Milwaukee, St. Paul, Minneapolis.

The tour, which will last ten weeks and include forty different cities, will be under the management of Loudon Charlton.

It is announced that Leo Ornstein will play the Mozart Concerto in C Major with the National Symphony, under Willem Mengelberg, and probably with the Minneapolis Orchestra, under Emil Oberhoffer.

CHARPENTIER MAY COME

Composer Anxious to See Farrar in "Louise" at Metropolitan

Gustave Charpentier, composer of the opera "Louise," will come to America for the first performance of that opera at the Metropolitan during the coming season, it is said, if he can overcome his dread of seasickness. As a great admirer of Geraldine Farrar who will sing the name part, he is particularly anxious to see her in the production.

The composer has completed a new opera, "L'Amour du Faubourg" which is the third part of the trilogy of which "Louise" is the first and "Julien" the second part. He keeps the score locked in a chest and no one has seen it, as he fears it may be stolen. Mr. Charpentier is quoted as saying that he does not need money and he "dislikes all publishers."

"Louise" had its first American hearing at the Manhattan in 1908, with Mary Garden and Dalmorès, and "Julien" at the Metropolitan in 1914, with Geraldine Farrar and Caruso.

Prominent Artists Booked for Steinert Series in Hartford, Conn.

HARTFORD, CONN., Sept. 14.—The eighth season of the World Famous Artists' Series will bring to Hartford a number of the foremost artists. Among those who have been announced to appear are: Mary Garden, Mabel Garrison, Sophie Braslau, Jan Kubelik, Louise Homer, Jr., and the Isadora Duncan Dancers.

Jessie S. Pamplin to Head Vocal Department of Baylor College

BELTON, TEX., Sept. 7.—Jessie S. Pamplin, mezzo-contralto, has been appointed head of the vocal department of Baylor College. Miss Pamplin will have four teachers associated with her, as the work of the department is expected to be greater this year than ever before. The student body of the college now numbers 1300 women.

When Marcia Van Dresser Returned to London

Miss Marcia Van Dresser

No difficulty was experienced by Miss Marcia Van Dresser in re-establishing her position with the London public when she made her reappearance at Wigmore Hall yesterday. Her hearers at once recognized her as an artist of attainment not often represented among the English-speaking peoples. She has a voice of great beauty, thoroughly well used, with due regard to the important matter of vocal gesture and vocal nuance. Her programme was short—an arrangement that cannot be too highly commended—but with its groups of French, Italian, and German songs—the last sung to English words—it supplied a very convincing proof of the singer's powers. These are in every respect distinguished. The elegance of her phrasing with tone that is always in keeping is a feature of her work, and in all she does there is full evidence that she is an artist of the first rank. Her audience received her efforts with warm approval, extending special recognition to her charming interpretation of Hugo Wolff's "Fairy Tales". Miss Ethel Cave-Cole accompanied ably.

—Morning Post, June 12, 1920, London, England.

Miss Van Dresser's Recital

A fine presence, an admirable voice, high intelligence, plus personal charm and magnetism in plenty—it would be odd, indeed, if being thus endowed she did not succeed.

Her program yesterday consisted mainly of things of

the lighter order, and therein she showed good judgment, since it is in songs of this class that she is at her best. A group of Erich Wolff she gave particularly charmingly—two of the five having to be repeated; and these were only some of many encores which an enthusiastic audience exacted.

—Westminster Gazette, June 12, 1920, London, England.

Miss Van Dresser's Success at Wigmore Hall

Miss Marcia Van Dresser's vocal recital at Wigmore Hall yesterday afternoon ministered to the pleasure of the eye as well as to that of the ear.

Artists are beginning to realize that environment plays almost as important a part in the concert hall as it does in the opera house. Miss Van Dresser sang against a background of dull grey-green curtains, with just enough light on the stage to enable the audience to follow the emotional import of the various songs, in so far as they were mirrored by the singer's facial expression.

Miss Van Dresser adds to a voice of rare sympathetic quality interpretative powers of great charm. The tone is always even and well sustained, and her work generally is conditioned by intellectual and technical gifts of much distinction.

Her program included some modern—and semi-modern—French songs, a German group in English by the composer-accompanist, Erich Wolff, and some Italian examples.

—Daily Express, June 12, 1920, London, England.



Such voices as hers and such distinction of style, to say nothing of a rare intimacy, are not of the common kind that one easily forgets. Indeed, it is a beautiful voice, and is used with the utmost ease, so that when Miss Van Dresser sings she seems to be addressing any given number of the audience, while, as a fact, she is addressing all. And as for her art, it matters nothing whether the song is as suave as Spohr's old, old "Rose, softly blooming," or dramatic as Duparc's "La Vie Antérieure"—sung with a splendid dramatic emphasis, Debussy's "La Mer est plus Belle," or any given number of the lovely songs by poor Erich Wolff, which we were delighted to hear revived. In all phases of character Miss Van Dresser was equally the complete artist.—Daily Telegraph, June 12, 1920, London, England.

SPHERE OF CANADIAN ORGANISTS EXPANDS

Guild Reports Important Progress at Annual Meeting in Toronto

TORONTO, CAN., Sept. 2.—The annual meeting of the Canadian Guild of Organists, which ended here last night, was attended by some of the outstanding musicians of Canada. One of the important discussions had regard to the name of the organization which will henceforth be known as the Canadian College of Organists. The extension of the work of the college throughout the Dominion was promoted and a committee appointed to consider the question of a monthly journal.

Dr. Albert Ham, conductor of the National Chorus and organist at St. James' Church, Toronto, who has been president of the organization since its inception in 1909, asked to be relieved of that office. His request was acceded to with regret and he was elected honorary president. A resolution was passed thanking Dr. Ham for his services to the organization and organists generally. He is succeeded as president by Dr. Percival J. Illsley of Montreal. The other officers elected were:

Vice-presidents, Arthur Dorey, Ottawa; Richard Tattersall, Toronto; C. E. Wheeler, London; Dr. Healey Willan, Toronto; H. A. Fricker, Toronto; council, J. Bearder, Ottawa; Dr. E. Broome, Toronto; A. H. Egg, Toronto; F. G. Killmaster, Regina; Dr. E. Macmillan, Toronto; W. H. Montgomery, Calgary; H. E. J. Vernon, Toronto; F. L. Willgoose, London; M. G. Brewer, Montreal; George Austen, Winnipeg; chaplain, Rev. Canon Plumptre; registrar, Charles E. Wheeler, London; treasurer, H. G. Langlois, Toronto; secretary, D'Alton McLaughlin.

Interesting papers were read during the convention by Dr. Albert Ham, H. A. Fricker, Dr. Percival J. Illsley, Dr. E. Macmillan, F. A. Moure and Dr. Healey Willan.

In an address to the guild, Rev. Canon Plumptre strongly emphasized the importance of music as an adjunct of worship, supporting with biblical references the fact that music had always been an integral part of worship. Canon Plumptre held that no music of an irreverent character should be allowed in the church under any circumstances. Even in the selection of hymns the greatest care should be exercised, he declared. Some hymns, he said, were mere doggerel, unworthy of the church or any other place; some were sickly sentiment; some gruesome realism; some unreal and absolutely untrue.

After this address a short organ recital was given by four of the prominent organists of the organization. The program included the Prelude and Fugue in B Minor, Bach, played by Dr. E. Macmillan; Praeludium, Sonata No. 20, Rheinberger, by Richard Tattersall; Choral Prelude in A Minor, César Franck, by W. H. Hewlett, and Suite, "Milton," Hugh Blair, played by F. A. Moure. Dr. Fricker acted as organist for the evening service, owing to the fact that Dr. Ham was suffering from a fractured arm. Dr. Illsley of Montreal, played the opening voluntary. The choir of St. James Cathedral, where the evening service was held, sang well.

Creatore's Band is the outstanding musical organization at the Canadian National Exhibition, which opened here

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Mary Garden
Carolina Lazzari
Charles Hackett
Rudolph Ganz
Raoul Vidas
and
John McCormack**

Management: Chas. L. Wagner
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Musical Almanack for SEPTEMBER which hath XXX Days

Compiled by F. C. Schang

- 1 W Amilcare Ponchielli born, 1834. Engelbert Humperdinck born, 1854.
- 2 Th Herod includes all piccolo-players in his massacre of the first-born, B. C. 4.
- 3 F Niccolo Amati born, 1596.
- 4 Sa French republic declared, 1870. Declared to be a poor place to introduce American compositions, 1920.
- 5 Su Mrs. H. H. A. Beach born, 1867. Giacomo Meyerbeer born, 1791.
- 6 M Mayflower sails from England with cargo of spinets and harpsichords, 1620.
- 7 Tu Intensely musical critic tortured to death in Spanish Inquisition by being forced to listen to Bach played on a comb covered with tissue paper.
- 8 W Antonin Dvorak born, 1841. Battle of the Marne, 1914.
- 9 Th California admitted, 1850. Admitted to be a wonderful state by L. E. Behymer, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, etc.
- 10 F Ornstein writes a capella chorus for club of musical sea-lions, 1920.
- 11 Sa Battle of Brandywine, 1777. (What a lovely battle it must have been!—Ed.)
- 12 Su Stradivarius employs 1,200 new factory hands. Violin output increases 5,000 per cent, 1720.
- 13 Su JEWISH NEW YEAR (5681).
- 14 M Mischa Elman lays away straw hat in camphor balls, 1920.
- 15 Tu Mahomedan New Year (1339). W. H. Taft, professor of law, born 1857. Horatio Parker born, 1863.
- 16 W Candidate Harding offered alto horn recital tour by enterprising musical manager, 1920. Reserves decision until November 3rd.
- 17 Th Halfdan Kjerulf born, 1818.
- 18 F Claude Debussy pronounced crazy by musical critic, 1902.
- 19 Sa Alienist does as much for critic, 1902.
- 20 Su Gloria Caruso signed up by well known phonograph company, 1920.
- 21 M Autumn. August Wilhelmj born, 1845. Hot.
- 22 Tu Xylophonist burned to death in flames caused by spontaneous combustion during the playing of a prestissimo passage, 1940.
- 23 W Democrats } blame cost of living on { Republicans, } 1920.
 Republicans } Democrats, }
- 24 Th Eardley's patent chromatic pitchpipe invented, 1864.
- 25 F Paragraphers' Union abolishes joke about tenor singing on the High C's, 1972.
- 26 Sa *Time to think of putting on your long ones.*
- 27 Su Concert singer declares front porch tour a failure, 1920.
- 28 M First battalion of invading European artists arrive in America, 1920.
- 29 Tu St. Michael and All Angels.
- 30 W First performance of the "Magic Flute," Vienna, 1791.

MARIGOLDS

An Encore Song Affectionately Dedicated to C. G. S.

THE marigolds know—but they will not tell;
Down in the meadow, down in the meadow;
Oh, but they keep the secret well,
Down in the meadow fair.
The robin told them to keep it dark—
(The cat-tail's scared of the dogwood's bark).
Oh, what a jolly meadow-lark!
Tra la la la, la la.

H. W. H.

FASCINATING FACTS

1 A German scientist recently unwinding a French *cor de chasse* from curiosity, found to his amazement that the brass tubing measured 1,749 metres in length—almost a quarter of a mile.

2 Chinese music is most successfully rendered on Chinese instruments made expressly for that purpose.

3 A singer in Wichita, Kan., has displayed remarkable ingenuity and originality by using "Vissi d'Arte" as an encore song. She is the first, so far as we know, to do so.

4 Scientists are advancing the theory that the present epidemic of jazz is no more than a vigorous attempt made by the famous "lost chord" to manifest itself.

5 As late as 1898 cow bells were not considered to be legitimate musical instruments and had no place in the orchestra.

6 The will of a rich eccentric had been found, leaving \$15,000 to be divided equally among all artists whose first names end in "scha." Experts are figuring upon awarding .19 to each artist.

RUTH RAY IN RECITAL

Violinist Plays With Pronounced Success at Chicago University

CHICAGO, Sept. 1.—Ruth Ray, violinist, appeared in recital at the University of Chicago Friday night. The success of the concert was notable, and several extras had to be added, including the Schumann-Auer "The Walnut Tree," Schubert's "Moment Musical" and Mendelssohn's "On Wings of Song."

The delicate interpretations of "La Chasse," by Cartier-Kreisler, and "Bird as Prophet," Schumann-Auer, were especially lovely. Mable Stapleton assisted Miss Ray at the piano. F. W.

W. J. B.

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An opera in three acts, "Francois Villon," by Albert Noelte, has been given its première at the Karlsruhe Opera House.



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and her company, West of the Mississippi River. A few dates can still be disposed of to reliable auspices. Prompt application by wire advisable.

10,000 HEAR "AÏDA" SUNG IN BALL PARK

Mollenhauer Conducts Boston Performance With Chorus of 500 Voices

BOSTON, Sept. 4.—An out-door performance of "Aïda" was given at Braves Field last Wednesday before an audience estimated at from 10,000 to 12,000 persons. There was an augmented orchestra, and a chorus said to number over 500 voices, recruited mainly from the choral societies and church choirs of Boston. Emil Mollenhauer conducted. The cast included Marie Rappold as Aïda, Orville Harrold as Radames, Cyrena Van Gordon as Amneris, and Clarence Whitehill as Amonasro. The ballet was trained by Mme. Paporello.

An audience of 10,000 is five times as impressive (to the manager) as one of 2,000; but a company of 500 is not necessarily five times as impressive to the audience as one of 100. From the press seats in the row next the orchestra, it was possible to judge the audience better than the performance. The orchestra being on the same level as the front seats obscured the stage so that only the heads of the singers could be seen; and, when the instruments played above piano the voices, were usually inaudible. Judged from other parts of the huge grandstand, however, the singers acquitted themselves with credit under the difficult-

ties of the vast open-air stage with very little scenery to act as sounding board.

Mr. Mollenhauer kept his large forces well in hand, particularly in view of the distance between orchestra, chorus and stage band. Locomotives on the nearby railroad whistled at intervals and added piquant harmonic effects undreamed of by Verdi; escaping steam occasionally drowned out a page or so of music. There was also the novel percussion effect of cracking peanut shells against muted strings (Percy Grainger please note).

It was interesting to observe that high French heels were in vogue as long ago as the Egyptian dynasties.

A chorus of 500 persons in costume, with spotlights bringing out bright colors against the darkness of night, is bound to make an effect, but the spectacular scenes were patterned after the usual opera house performances and the producers did not avail themselves of the interesting possibilities of pageantry in unrestricted space.

To lovers of "Aïda" the performance gave pleasure, judging by the applause which called and recalled soloists and conductor.

C. R.

John Barnes Wells Starting His Season

John Barnes Wells, the tenor, has been re-engaged by the J. L. Hudson Company of Detroit for the week of Oct. 11. Mr. Wells sang for this company during a week of last January. From Detroit he goes to Franklin, Pa., for Oct. 19. On Oct. 21 he appears at Greenville, Pa., on Oct. 25 at Gloversville, N. Y., and on Oct. 27 at Rome, N. Y.

WALTER SPRY
writes of
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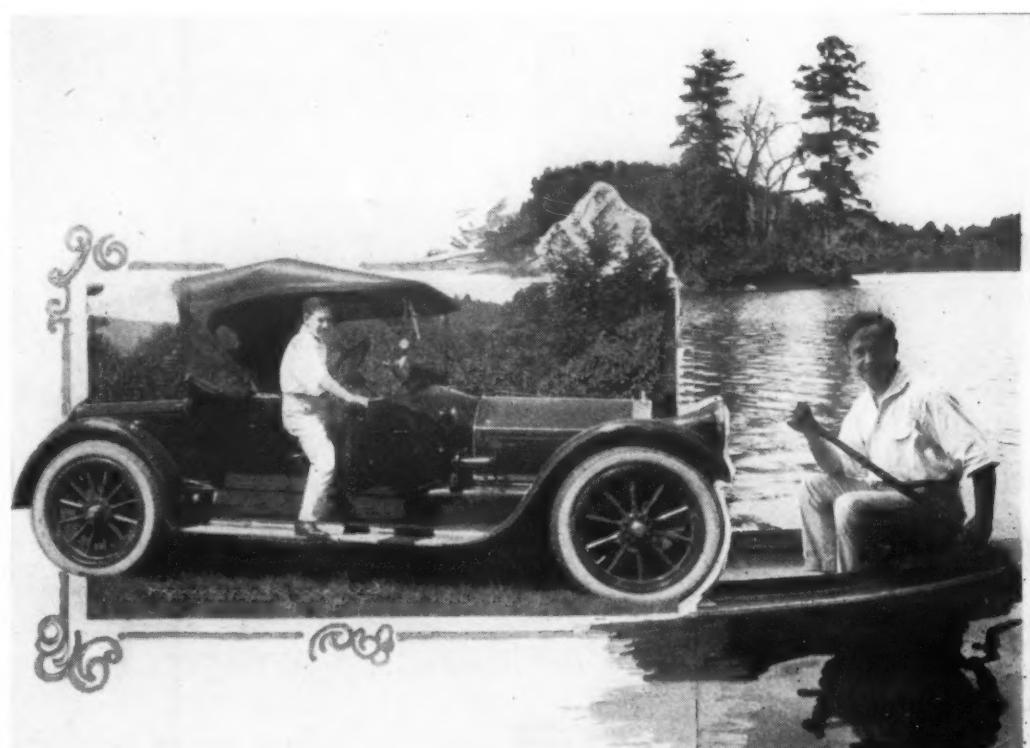
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Motoring and Boating Preludes To Falk's Busy Concert Season



Jules Falk, the Violinist, in the Adirondacks

JULES FALK opens his tour for the coming season at Detroit, Sept. 30 in a recital in the large ballroom of the Hotel Statler. From Detroit the itinerary includes the most important cities of the Middle West with engagements in the far South following.

With Falk's last concert of the season at Atlantic City Aug. 1, his most active season closed. More than sixteen thousand miles had been travelled and the itinerary for the coming season shows more than one-half of the cities visited have asked for return engagements.

Among compositions by American composers played by Falk during the past season Cecil Burleigh and Camille Zeckwer head the list. Mr. Burleigh's Second Concerto in A Minor received its forty-seventh hearing at Atlantic City on July 11 and Zeckwer's compositions were played at fifty-four recitals.

The present season finds Falk's energies devoted to the fuller survey and study of works by native composers and

many of these works will have their first public audition during the tour.

Falk has just returned to New York with fuller inspiration and renewed energy from a camping vacation in the Adirondacks where swimming, fishing and motoring filled a daily program.

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Advanced pupils will participate in an educational trip to Europe planned for May, June, July, 1921.

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Stockholm, Sweden

Georg Schneevoigt, Conductor

**Miss Spencer returns to America about
March 1st, 1921**

Available late March, April, May and Season of 1921-22

Acknowledgment by the European Press

Miss Spencer is now in her prime, her playing is always strong, healthy and full of vitality in all she does.

Looked upon from all sides, it is playing of crystalline purity and full of clearly evinced spirit. She knows perfectly well what she has to do and accomplishes it.

There is repose and harmony in her playing; abundantly temperamental, poise and sensitiveness are combined in a most beautiful way—without even a hint at exaggerations.

Her mind is broad and she renders the great works of Bach and Beethoven with powerful ease and clarity of thought; to listen to Miss Spencer is a source of delight to the ears, and such finely chiseled playing and the tone always of beautiful quality.

Bach's fugue I have never heard so well played. The audience was most enthusiastic, and the artiste received an enormous tribute of flowers.

Het Vaderland, The Hague, April 9th, 1920

She deserves the highest admiration; everything Miss Spencer does is on a superior plane. She is always perfectly sure of her task, and she treats the most intricate problems with perfect ease.

Algemeen Handelsblad, Amsterdam, April 8th, 1920.

The gifted American artiste possesses a magnificent technique which enables her to interpret the various masterpieces in a noble and beautiful manner. Her playing interests us very much; naturalness, spontaneity and mastery makes her playing of even the smaller pieces unusually interesting. In Chopin and Liszt she commanded our admiration of her pianistic gifts and virtuosity.

Rotterdamer Courant, April 8th, 1920.

Miss Spencer belongs to the favorites of the Dutch public—a fact which was proved by the big audience and the mass of flowers which greeted her; even the Polish Idol here, M. F., could not have gained more warmth and sympathy from the public than she.

Eleanor Spencer holds us spellbound from the beginning of the evening till the end.

Her technique is finished—the beautiful quality of her touch, her sensitive musical temperament, her broad readings make a highly impressive combination.

Avondpost, The Hague, April 9th, 1920.

She plays Beethoven and Schumann with great clarity and without sentimentality or exaggerated temperamental excesses. In Liszt and Baton her virtuosity was very evident.

Massbode, April 9th, 1920.

Vitality, surety and wholesomeness are qualities to be much appreciated and she possesses them all.

Hopstad, Amsterdam, April 8th, 1920.

Her playing is full of determination and directness. We admired her masterly building of Bach's great fugue, and even with that alone as an example she easily took rank with the best pianist of the day. . . . Liszt and Baton abounded in astonishing virtuosity, and Schumann, ever beautiful to hear, especially when rendered with so much feeling and so beautiful a tone as Miss Spencer gave.

Nieuwe Courant, The Hague, April 9th, 1920.

Control alike of power and delicacy, masculinity combined with capability of richness of tone, is rare in a pianist, which made the recital of Miss Eleanor Spencer, a young American pianist, at Aeolian Hall yesterday afternoon, an uncommon pleasure.

Evening Standard, London, May 13th, 1920.

Miss Eleanor Spencer is a pianist genius far above the ordinary. With superior technical equipment this American pianist commands both temperament and musical intelligence. There is at times nearly masculine strength in her playing—for instance, in Bach and Beethoven and she possesses an absolutely correct feeling for style. There is total clarity of pedal and technical accuracy. . . . It occurred more than once during the evening that Miss Spencer's playing reminded us of Carreño, and it is probable that she will carry on the heritage of this artist.

Miss Spencer gained an instant victory last night.

Berlingske Tidende, Copenhagen, March 13th, 1920.

With a clear, sure and clean technique she showed in interpretation of Bach, Beethoven, Schumann, Chopin and Liszt very noble musical conception and feeling.

With her great talent and musical capacity Miss Spencer ranks far above that throng of artists who cater to their audiences through all kinds of outward tricks and effects—so the real success she made last night was one highly merited.

Politiken, Copenhagen, March 13th, 1920.

For terms, etc., Address

FRED O. RENARD

118 West 76th St., New York, N. Y.

Julia Culp to Tour America After Three Years' Absence



Julia Culp, Dutch Lieder Singer, and Her Czech Husband, Willy Ginzky

JULIA CULP, the Dutch *Lieder* singer, will be heard again in America next year, according to an announcement made this week by her manager, Mrs. Antonia Sawyer. Since her last appearance here in 1917, Mme. Culp has confined her activities to the Continent, appearing frequently in the musical centers of Central Europe. A little more than a year ago Mme. Culp was married to Willy Ginzky, a wealthy textile manufacturer in Maffersdorf, Czechoslovakia, where she has spent most of her time.

**Bruno Huhn Back From Vacation at
East Hampton**

Bruno Huhn has returned to New York from East Hampton, where he has been spending the summer. He resumed his vocal classes at 228 West Fifty-eighth Street, on Sept. 7.

Newark Theater Musicians Strike

NEWARK, N. J., Sept. 7.—Labor Day theater audiences came near hearing

performances without music, when the musicians threatened to strike unless their new wage demands were met. The scale demanded is \$60 a week for players and \$90 for leaders. The strike was averted at the last moment by a truce between the managers of the theaters and the musicians, effective until national officials of the union arrive to help solve the difficulty.

P. G.

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Aeolian Hall, New York

**OREGONIANS TO DIRECT
PARLOW'S U. S. TOUR**

First Time Western Manager Has
Brought European Artists to This
Country—Other Artists Booked

PORLAND, ORE., Sept. 7.—Teachers are coming home from their summer vacations and the music season will soon begin, all indications pointing to a busy fall and winter for teachers. There will be no series of Sunday pipe organ concerts in the public auditorium this winter, but concerts of various musical organizations and soloists will take the place of these.

The Portland Opera Association, which has for several years successfully produced standard operas, has in preparation "The Force of Destiny," Mrs. E. L. Thompson directing. The first regular rehearsal of the Apollo Club, William A. Boyer, leader, will be held on Sept. 20. Music to be studied for the club's first concert of the season has been received.

The Elwyn Musical Bureau is bringing to America, Kathleen Parlow, violinist, this being the first time an artist has been brought from Europe by a Western bureau on an exclusive contract. Miss Parlow will appear in Canada, in the Eastern States, and probably in New Zealand after the conclusion of the American tour.

Laurence A. Lambert, manager of the Western Musical Bureau, is announcing a number of attractions in addition to those already published. Mabel Riegelman will appear here in November under Mr. Lambert's management. Alice Nielsen will be here again this winter.

N. J. C.

**Music Schools Affiliated in Birmingham,
Ala.**

BIRMINGHAM, ALA., Sept. 8.—When the Birmingham Conservatory of Music opened its fall term a few days ago, the event marked the school's twenty-sixth consecutive year and the enrollment of pupils was the largest of many seasons. The faculty this year numbers fifteen teachers, several having been added to meet the demands of the ever growing classes. An affiliation has been made with the D'Agostino School of Music,

whereby the conservatory will accept pupils in the piano department of that school and students of its violin department will be heard in the weekly recital programs of the conservatory. Arrangements have also been completed whereby the piano students of the conservatory will give one of the regular Music Study Club programs this winter. S. G. B.

**Los Angeles Gamut Club Holds First
Meeting of Season**

LOS ANGELES, CAL., Sept. 2.—Last night the Gamut Club gathered at its club house for the opening dinner of the 1920-21 season. Clifford Lott opened the musical program, accompanied at the piano by Mrs. Lott. He sang a group of Burleigh's Negro spirituals with delightful tone and diction, followed by Handel's "Where'er You Walk." Julian Pascal played a "Romance" of his own composition and other piano numbers, and Monnie Hastings sang two MacDowell and two Cyril Scott songs. Among those who made addresses were Ben Field, Emmett Wilson, C. F. Lumis, Wyndham Standing, Mr. Grant, Herman Frank, ex-Secretary McGaffey and other club members and visitors.

W. F. G.

Mischa Levitzki to Open Tour on Nov. 1

Mischa Levitzki is still at his summer home in Avon, N. J., and will remain there throughout October preparing his programs for the coming season. He will open his season, as he did last year at Wells College, Aurora, N. Y., on Nov. 1. His other November dates include Mt. Vernon, Ohio, Nov. 3; Hamilton, Ohio, Nov. 4; St. Louis, Mo., Nov. 6; Nashville, Tenn., Nov. 9; Memphis, Tenn., Nov. 13; Des Moines, Iowa, Nov. 15; New York, Nov. 25, and Toronto, Nov. 30.

Full Musical Season for South Bend, Ind.

SOUTH BEND, IND., Sept. 3.—An excellent musical season is predicted for South Bend. The Symphony Orchestra, F. H. Ingersoll, conductor, will open its season on Oct. 3, and will give twenty-four concerts during the winter. Of visiting artists, the Scotti Opera Company is booked for Sept. 13; Eight Victor artists for Sept. 27; Mary Garden, Oct. 29, and Sousa on Nov. 13.

**Prima Donnas and Impresario
Rest in Romantic Surroundings**



Left—Frances Alda and Mary Garden at the Lido, Near Venice. Right—Giulio Gatti-Casazza and Mme. Alda at Ferrara, the Former Home of Mr. Gatti

MME. FRANCES ALDA of the Metropolitan and Mary Garden of the Chicago Opera Association spent some time this summer at the Lido, Venice. This followed a sojourn in Ferrara, Italy, by Mme. Alda, where she was accompanied by her husband, Giulio Gatti-Casazza.

Miss Garden, who was at Monte Carlo also, will arrive in America on the *Mauretania* on Oct. 21, and will open her concert tour under the management of Charles L. Wagner in Louisville on Oct. 27. On this tour she will be assisted by Gutia Casini, Russian cellist, and Isaac Van Grove, pianist. The tour will last until the first of the year, Miss Garden giving in all thirty-five concerts.

Mme. Alda will sail on the *Aquitania* on Sept. 11, and will open her concert tour under the management of Charles L. Wagner in St. Louis on Sept. 28. At this concert the other artists will be Carolina Lazzari, Charles Hackett and Renato Zanelli. Mme. Alda is now booked for sixty-five concerts and will have a joint tour during the early Spring with Charles Hackett which will take her through the West to the Pacific Coast.

**Miss Zendt Introduces Rhys-Herbert
Song in Ketchikan, Alaska**

KETCHIKAN, ALASKA, Aug. 30.—A recital was recently given here by Marie Zendt, soprano, and Arville Belstad, pianist. Miss Belstad played MacDowell's "Etude de Concert" and a Lento by Cyril Scott. One of Miss Zendt's songs was W. Rhys-Herbert's "Love's Admonition," which was introduced as a novelty in New York last spring by Theo. Karle.

**Former Director of Sherry Salons Gives
Musicales at Nantucket**

NANTUCKET, MASS., Sept. 10.—Under the direction of Mrs. A. D. Bramhall,

former director of the Tuesday Salons at Sherry's, New York, two highly successful musicales were given this season at the Yacht Club. The artists taking part were Irene Williams, soprano; Mabel Beddoe, contralto; Edgar Schofield and Walter Greene, baritones, and Mme. du Carpe and Edward Morris, pianists. The accompanists were Ellmer Zoller and Chester Gaynor.

Greta Masson Sings at Benefit

ELIOT, ME., Sept. 3.—A recent musical event of interest was a recital given here by Greta Masson, soprano. Miss Masson devoted the proceeds of her concert to the Sidney Lanier Camp.

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Photo by Mishkin

Guy Maier and Lee Pattison to Open Season at Pittsfield Festival

Guy Maier and Lee Pattison will make their first appearance since their return from Europe, at the Chamber Music Festival in Pittsfield on Sept. 23, in a program of music for two pianos including several new works which they discovered while abroad. New York will hear them again at Aeolian Hall on Oct. 13. They will give a recital in Greenfield, Mass., on Oct. 18 and make their re-appearance in Boston at Jordan Hall on Oct. 30. Mr. Maier will make several appearances alone in November, as soloist with the Boston Symphony Orchestra in Haverhill, Mass., on Nov. 14 in recital at Wareham, Mass., Nov. 19 and in a program for children in Jordan Hall, Boston, on Nov. 27.

Helen Jeffrey to Give Carnegie Hall Recital

BROOKLIN, ME., Sept. 10.—Helen Jeffrey, violinist, will remain in Brooklin with other members of the violin colony until October. Miss Jeffrey will be a Carnegie Hall debutante in December, as her manager, Daniel Mayer, feels that she has now reached a position in the musical world which entitles her to this prestige. Boston will hear Miss Jeffrey for the first time in December when she will appear in Jordan Hall. Prior to these Eastern appearances she will play in Detroit and other Western cities during October and November.

Harvey Hindemyer Scores At Concert With Dann Trio in Minnesota

MADELIA, MINN., Sept. 1.—At the High School Auditorium, Harvey Hindemyer, the New York tenor, recently gave a recital, assisted by the Dann Trio. In a variety of songs and ballads Mr. Hindemyer scored with his audience and had to respond to extras. The performances of the instrumental trio were also admired.

Engage Helen Stanley and Arthur Hackett for Joint Recital

GREENSVILLE, S. C., Sept. 4.—Helen Stanley, soprano, and Arthur Hackett, tenor, have been engaged for a joint recital under the auspices of the Music Club and the Chamber of Commerce.

Flammer Defends Publishers from "Profiteering" Charges

Profits Are "Ridiculously Low in Comparison with Other Fields," He Declares—Points to Increases—Singers Responsible for Over-Production

"THE music-buying public," said Harold Flammer, the New York publisher, to a representative of MUSICAL AMERICA, "has little or no idea of the terrific difficulties the music publisher has had to face during the last four or five years. There seems to be a general feeling that the music dealer and, incidentally, the music publisher, is one of the worst profiteers, whereas he has raised his prices in a proportion that is ridiculously small in comparison with what has been done in other commercial and business fields.

"One thing that the upheaval has accomplished is the tendency to do away with the fictitious price marked upon sheet music. Originally there were two prices, one for teachers and the other for the lay public, but it became increasingly difficult to discriminate and so finally the larger discount was given to everybody, and as the royalty to the composer is computed upon the marked price, you can see how unfair this was to the publisher. Furthermore, many publishers are not dealers into the bargain, and they had to sell to the retail houses at a very low price.

"There are also business details that the public does not, perhaps cannot, take into account. One is the cost inside the office, accounting, mailing and things of that sort, which make a 10-cent order cost as much as a ten-dollar one. And by no means all orders are for ten dollars.

"A frightful slump in non-war songs



Harold Flammer, Music Publisher

occurred in the business during the war, of which the war itself was only a contributory cause. There was, first of all, the influenza epidemic, which caused singers to cancel concerts, big music festivals to be abandoned, and the general public to stay away from such concerts as were given. You see, every time there is a concert there is a rush to music stores to get copies of songs that have made a good impression, so the fewer the concerts the smaller the sale of sheet music. The increase of postal rates and the taxes imposed upon concerts were also tremendous items to the publisher and to the singer. Most of all, the increased cost of paper, which to date is something like 500 per cent more than before the war.

"The public has an idea that the cost of a song depends upon the number of

pages it contains, whereas this is a minor consideration. When a song has been put out the difference in cost between four and six pages does not amount to a great deal. The quality and character of the output and the royalty paid to the composer are the chief considerations.

"Royalties are paid in different ways. One firm pays no royalty until the first edition is sold; another until a stipulated quantity has been disposed of. If a song is sold outright and makes a sensation, the composer almost invariably expects further compensation, losing sight of the risk that the publisher took in the first place, for the most far-seeing publisher cannot pick a winner every time, and lots of songs lie idle for years. An example of this is one put out by a New York firm which had no particular vogue until Bonci sang it on one of his concert tours. The song became in a short time a 'best seller,' and the firm, knowing that the composer was not especially well off, and furthermore, that he was in ill health at the time, immediately put the song upon a royalty basis, although it had originally been sold to them outright. Publishers are not all sharks, you see!

"There has been since the exclusion of German songs from our concerts an enormous number of songs by American composers put upon the market. Many of these are good, but a great many are very poor. This is due in a measure to singers wanting something new, 'written for and dedicated to' them, probably because for some reason they are not willing to give the time to the study of a song by an American composer that they would to one by a foreigner or to any of the classics. It may be because with a new song of their very own, they do not have to bother about tradition or the way another singer would sing it. This, besides flooding the market with songs that are by no means universally good, has a tendency to identify a song with a particular singer and to make other singers reluctant to use it, and in a way prevents a song which has made any particular hit from lasting more than a year or two. Of course, by restricting its concert use its sale is also restricted. All these things, however, are items over which the publisher has no control. The best we can do is to do the best we can against existing conditions, and give the singers and the public the best we can obtain."

J. A. H.

EDDY BROWN'S TRIUMPH

As Soloist with the PHILADELPHIA ORCHESTRA, April 16 and 17, 1920

Philadelphia Public Ledger

April 17, 1920.

"Eddy Brown, both in tone and musicianship, showed himself to rank high among present-day violinists. He played the Scotch Fantasy of Max Bruch with excellent taste, fine tone and perfect intonation."

Philadelphia Press

April 17, 1920.

By CLARENCE K. BAWDEN

"There can be no just dissenting voice in the pronouncement of Mr. Brown's violinistics. His tone is large, his bowing is graceful and agile. Judged by the accomplishments of contemporary violinists, we should have no hesitation in placing Eddy Brown among the very best."

Philadelphia Bulletin

April 17, 1920.

"He has a clear, steady exquisitely beautiful tone, and the colorful composition (Bruch's Scotch Fantasy,) with its fleeting snatches of familiar Scotch airs, was played with authority, and with dash, poetic feeling and brilliance. At its conclusion there was the kind of applause that bespeaks its own sincerity, and which assured the talented violinist of his success."

In America Season 1920-21

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EDDY BROWN Records Exclusively for the COLUMBIA

"The David Bispham Song Book" a Valuable Popular Collection for Mixed Voices

SEVERAL collections of songs for solo voice and piano edited by famous singers have come to hand in the last half-dozen years. And some of them have been really interesting. But we cannot recall a collection of songs for chorus of mixed voices, compiled and edited by a singer of international repute. This is what has come to us, however, in "The David Bispham Song Book," which has just been issued. Mr. Bispham needs no introduction to the readers of this or any other journal. His fame is world-wide, and he deserves every bit of the honor in which he is held. Few singers can point to a career so varied and so distinguished as his, a career in which a David Bispham performance as *Telramund*, as *Alberich*, as *Falstaff*, a Bispham presentation of the rôle of the prophet *Elijah* in Mendelssohn's oratorio, or a David Bispham song recital at Carnegie Hall were all events of outstanding artistic worth, events truly memorable in the musical calendar.

Mr. Bispham selected the choruses that make up this book for use in the schools, for community singing and also for use by choral societies. In his pref-

Eminent Baritone Sponsors Volume of Well-known Music
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—Elliott Schenck Assists Largely in Making Four-part Arrangements—Work Also Contains Interesting Biographical Data Concerning Composers Represented

ace he says: "The present book has been compiled with the purpose of placing before them (the young people of America) some of the songs that will live as long as human voices are uplifted together." The volume is divided into sections, the first dealing with operatic selections, the second with miscellaneous songs, such as Gounod's "Ring Out, Wilds Bells," Barnby's "Sweet and Low," etc. There are popular and folksongs in Part III, patriotic songs (American and Allied) in Part IV, rounds, catches and a canon in Part V, sacred songs in Part VI, while Part VII, the final division, is devoted to hymns. There will always be those who will object to an arrangement of the Sextet from "Lucia," called "The Tribute of the

Birds," with a text that reads "When the sun in heaven rising," whether it is written by Una Fairweather as in this case or by any one else. *Dalilah*'s voluptuous outpourings in the Saint-Saëns opera are by the same token presented here as "When Shepherds Piped Their Lay," a text rather removed from the original "Mon Coeur s'ouvre à ta Voix." But we imagine that this will always be done in books of this kind: we only fear that the young persons will receive some shocks, when in later life they come upon the real texts of these famous operatic pieces! For the sake of record let us add that the operatic composers represented are Gounod, Berlioz, Donizetti, Handel, Saint-Saëns, Verdi, Messager, Bellini, Godard, Bizet, Weber, Offenbach, Rossini and Flotow.

"Miscellaneous Songs" includes many a popular favorite; the makeup of this part also proves that Mr. Bispham is as ardent a believer in the American composer as ever. For in this section he has included Arthur Foote's "The Flag Goes By," Laura Sedgwick Collins's "Sing Ho! The Merry Autumn Time," J. Rosamond Johnson's "Yestereve," Elliott Schenck's "When all the World is Young, Lad," William J. McCoy's "May," Rosseter G. Cole's "The Bird of Hope," Fay Foster's "The Nightingales of Flanders," Arthur Nevin's "Lorna Doone's Song," Giuseppe Aldo Randegger's "Nenia," Franklin Riker's "A Gentle Hint" and a clever arrangement by Arthur Nevin of "Home, Sweet Home" and Rubinstein's famous Melody in F, set in counterpoint, the women's voices singing "Mid Pleasures and Palaces," while the tenors and basses sing Rubinstein's sweet old tune on the word "Ah!" the first time and hum it the second time. Alexander Russell is represented in the hymn part of the collection by a carol with two texts, one designed for Christmas use and one for Easter. We call this a first-rate representation for native music and thank you, Mr. Bispham!

In the patriotic section there is a Polish song "Poland Still Lives," arranged by no less a celebrity than Josef Hofmann. And throughout the book the arrangements are worthy of praise. Elliott Schenck has done the greater part of them and in them has again shown himself a finely trained musician. The arrangement of Sullivan's "Lost Chord" is Mr. Bispham's own and an excellent one, and there are also arrangements by Kathleen Narelle, E. J. Biedermann, Walter Damrosch, a modest person "N. T." and George B. Nevin. As to the texts Una Fairweather has contributed many and Mr. Bispham himself is to be complimented on some of the fine versions he has made, simply marked "English version by D. B." in



Photo by Hartsook

David Bispham, Eminent Baritone

the book. We have found but three errors and they are slight: On Page 42 the melody "Banish Thy Sorrow" we know as from Handel's "Rinaldo" not "Semele" as here stated. (It may be possible that old George Frederick used the tune twice!) And on Page 158 the statement occurs: "Erik Meyer-Helmund is best known in this country by his song-cycle 'Eliland'". "Eliland" is the work of Alexander von Fielitz, who once lived and taught in Chicago. J. Rosamond Johnson is called "F. Rosamond Johnson."

Mr. Bispham has given us a very valuable book and it is to be hoped that it will be appreciated. A great deal of work has gone into it, we are certain, for in compiling such a volume an artist of Mr. Bispham's importance must be careful not to accept for it anything that falls below a standard. This he has maintained and held high. We had almost forgotten to express our approval of the brief notes in fine type under the titles of many of the songs by contemporary composers, telling about the composer, where he was born, etc., and often a word about the song. Such miniature program notes are always worth while. There is a fine portrait of Mr. Bispham, which serves as frontispiece to the book, with a facsimile of his signature.

A. W. K.

THE DAVID BISPHAM SONG BOOK.
Compiled and Edited by David Bispham.
Cloth. Pp. 313. Philadelphia: The John C. Winston Co.

Tom Burke to Make American Début in Benefit at Saranac Lake, N. Y.

SARANAC LAKE, N. Y., Sept. 8.—Tom Burke, the Irish tenor, who is coming to America this fall for the first time, will make his début on Sept. 24, at the Pontiac Theater in a benefit recital for St. Bernard's Catholic Church which is burdened with a debt of \$50,000. The honorary committee includes Governor Smith and Mayor Hylan of New York who have arranged to be present, and also Internal Revenue Collector William E. Edwards, Colonel Walter Scott, president of the Scottish Society of America, ex-Governor Martin H. Glynn, Mayor Murphy of Troy, and Victor Herbert.

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CHICAGO BIDS ADIEU TO RAVINIA'S OPERA

Artists Score Personal Triumphs in Final Performances

CHICAGO, Sept. 7.—Leoncavallo's "Zaza," which had not been heard in Chicago for five years, was revived Wednesday night at Ravinia Park with Florence Easton in the title rôle, Alice Gentle as *Anaide*, Morgan Kingston as

Dufresne, and Millo Picco as *Cascart*. The opera as presented at Ravinia would be worthy of inclusion in the permanent répertoire of any great opera company.

Miss Easton has the knack of letting her interpretations of the inner motives of her characters break through into every gesturè, the tones of her voice, and her facial expression. Not only did she sing the part of *Zaza* with velvety smoothness of voice, but she invested the rôle with fire and convincing char-

acterization. Alice Gentle, as *Anaide*, was a revelation and her impersonation of the mother, while avoiding crudity or exaggeration, kept the audience in a gale of laughter. Millo Picco's *Cascart* was delightfully sung, and he had to repeat the air, "Zaza, piccola zingara." Morgan Kingston, as *Dufresne*, suffered from a cold, which gave him at times an unmusical huskiness. An artist who deserves special mention is ten-year-old Ada Quintina, who came from New York to take the part of *Toto*. She was warmly applauded and received many curtain calls.

"Cavalleria Rusticana" was repeated Tuesday, with Alice Gentle, Pilade Sina-

gra, Graham Marr and Mary Kent in the leading rôles, and Gennaro Papi conducting. A Wagnerian program completed the double bill, Richard Hageman conducting.

Thursday afternoon was given over to a children's concert. Princess Sansa of the Cherokee tribe in native costume gave a program of Indian stories, songs and dances. "La Navarraise" was repeated Thursday night, sharing the evening with excerpts from other operas. Richard Hageman conducted.

Antonio Scotti as *Scarpia* drew a large audience on Friday night to the repetition of "Tosca," with Florence Easton and Morgan Kingston in the other principal rôles. Gennaro Papi conducted.

"Don Pasquale" was repeated Saturday night, in place of "Martha," which had to be canceled because of the illness of Edith Mason. Giacomo Spadoni showed himself a conductor of the very first rank and displayed thorough musicianship and poise. It is his training of the chorus which has made that essential but often neglected part of the opera, one of the outstanding features of the Ravinia season. As in the previous performance of "Don Pasquale," the servant's chorus had to be repeated.

Giorgio Polacco and his wife, Edith Mason, left for Colorado to-day. Miss Mason was one of the most popular stars of the Ravinia opera season.

Richard Hageman, conductor of the Ravinia Opera Company, is motoring back to New York with his wife, Renée Thornton Hageman, soprano. The season of opera at Ravinia Park, which came to a close last night, was the most brilliant in the history of the park.

F. W.

Woman's Orchestral Club Under Harmati Will Begin Seventh Season

The Woman's Orchestral Club of New York City will open its seventh season in October, with Sandor Harmati, violinist, a member of the Letz Quartet, as conductor. The club is composed of professional and amateur players who desire to become acquainted with orchestral music and are willing to devote at least two hours weekly to rehearsals. Mr. Harmati has announced that the club will be glad to play meritorious works by American composers, to be included in the program of its annual concert at Carnegie Chamber Music Hall in the spring.

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CLAUSSEN THRILLS SAN FRANCISCANS

Mezzo's Impersonation of "Delilah" Delights Audience at Greek Theater

SAN FRANCISCO, CAL., Aug. 31.—"Samson and Delilah," presented at the Greek Theater on Thursday and Saturday evenings, was one of the most successful productions ever given at this theater. Julia Claussen's presentation of the leading rôle was superb. She not only sang, acted and dressed the part, but she lived it as well. Her voice was glorious and had she sung in English, the delight of the audience would have been unqualified, but as all the other rôles were sung in English, *Delilah* in French seemed incongruous to many.

John Hand as *Samson* displayed a tenor voice well under control. His success with the audience was indicated by the enthusiasm of the applause accorded him. Len Barnes as the *High Priest* was at his best. His voice is luscious and always delights his hearers. John Patton as *Abimelech* also scored a success as did the other rôles sung by Wm. F. Meyers, J. F. Talbot, W. J. Moliter and F. S. Crofts.

The ballet, arranged by Anita Peters Wright, was a much praised feature of the evening, the solo dancing by Zelma McDonough being exceptionally good. George E. Lask, as stage director, deserves much credit, for although little in the way of scenery was attempted, the natural beauties of the theater were utilized, and the lighting effects added greatly to the general ensemble.

While all the participants helped to make the opera a success, it is to Paul Steindorff that the public is indebted for this as well as numerous other attractions given at this theater, for it was his untiring efforts which perfected orchestra and chorus, while at the same time he assumed the responsibility of the entire performance, acting as general director as well as conductor.

E. A. B.

"ROBIN HOOD" WELL PERFORMED IN DETROIT

Dunbar Company Presents De Koven Opera with a Good Chorus and Capable Principals

DETROIT, Sept. 3.—A genuine musical treat was set before Detroiters on Sunday evening, Aug. 29, when the Dunbar Opera Company opened a week's engagement at the new Detroit Opera House. The opera presented was the melodious and ever popular "Robin Hood" and Mr. Dunbar's production of it is notable in many ways. The outstanding feature is a carefully trained chorus of good volume and pleasing tone, which does full justice to the music. The cast is a nicely balanced one, most of the principals finding their voices well adapted to their respective parts.

Clara Campbell, who interprets the rôle of *Maid Marian*, is winning high praise with each appearance, but owing to a temporary indisposition, this reviewer was unfortunate in hearing a substitute in the part. Lorna Doone is admirably cast as *Alan-a-Dale*, her fresh, warmly colored voice evoking large volumes of applause, following her two solos. Not the smallest part of Miss Doone's success is due to the fact that she can act, and act convincingly.

Keen interest centered in John MacSweeney who lends a strong sense of humor to the character of *Friar Tuck* and who, in his very youthful days, played with the original "Bostonians." James Stevens scored an emphatic hit as *Little John*, his singing of "Brown October Ale" being encored several times. Arthur Sherman was adequate as *Robin Hood* and Edward Beck performed some amusing antics as the irrepressible *Sheriff*. Anna Jenkins as *Annabelle*, Silence Tower as *Dame Durden*, Laurence MacAdam as *Will Scarlet* and Rudolph Koch as *Sir Guy* completed the cast, an all-American one. Watty Hydes conducted and did much toward making the production successful. The scenery is good (far better than in some of the grand operas presented here) and the costumes are immaculate. While it in no way equals that of the "Bostonians," the norm by which all "Robin Hoods" are judged, the Dunbar production is decidedly worth while and well deserving

of the success which is attending it. Judging by the seat sale at the Temple Theater, one is inclined to believe that all of Detroit is flocking to hear Vernon Stiles, who created such a sensation last week that he has prolonged his departure another seven days. Mr. Stiles has offered a varied program each week and has made an unusually fine impression by his presentation of them. He offered a virile interpretation of the "Rigoletto" aria "La Donna e Mobile"

and several delightful ballads, but even these were quite eclipsed by his singing of the Kurt Schindler arrangement of "Eili, Eili." His portrayal of this number was intensely dramatic and evoked tremendous applause. Its ready appeal to vaudeville audiences was somewhat unexpected and has prompted Mr. Stiles to introduce Mana-Zucca's "Rachem" this week. Jack Hughes is assisting Vernon Stiles as accompanist.

MABEL McDONOUGH.

Myrna Sharlow to Be Guest Artist With Chicago Opera

Myrna Sharlow has been engaged as a guest artist by the Chicago Opera Association. She will sing the rôle of *Nedda* in the company's presentation of "Pagliacci" at St. Paul, Minn., on the evening of Oct. 29. Aside from her work with the Chicago Opera forces, Miss Sharlow plans to devote her season to concertizing.

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NEW YORK, SEPTEMBER 18, 1920

AWAITING THE ONSLAUGHT

Robert Haven Schauffler intimates in his new book, "Fiddler's Luck," that the playing of chamber music under some circumstances makes him think of the story of a German youth who was being examined for a commission in the infantry. The candidate was asked what command he would give, supposing that his company were suddenly attacked on all sides by overwhelming numbers. "Helm ab zum Gebet!" he answered, without hesitation ("Helmets off for prayers!")

But there are musical events that call more loudly for prayer than the mishandling of a Beethoven quartet—because there are so few Beethoven quartets played and the other things are so many. They line up, on these September morns, before the expectant ear of the concert-goer. There is the youthful prodigy with the embryo business sense, who "wants the New York débüt for the notices," irrespective of what will happen to his hearers, and not investigating thoughtfully the quality of the applause that storms from the free seats. There is the vocalist "who once was and is no longer now," as Longfellow would put it, determined to retrieve a position forever gone; there is the costume singer that mistakes attire for atmosphere, and there is the one that "concedes encores" that never were asked for, responding cheerfully with extra numbers to applause that has not come. There is the artist with the following that take boxes, and whose offerings make one think of the Magnificat's—"the rich He hath sent empty away;" and there is the opera singer, who—but what don't they do? Bless their irresponsible hearts, what manner of solecism have they not inflicted on us in their time, from wearing Louis Quinze heels as Cleopatra to shouting a love song.

They are all coming our way next season; Carnegie and Aeolian Halls are booked straight until Jan. 1; two big and Heaven knows how many smaller opera com-

panies breathlessly await the opening night. "Hats off for prayer!"

MUSIC AND RAILROAD FARES

While artists and managers are anticipating with apprehension the enormous increase in the cost of railroad transportation which has lately gone into effect there is one reassuring phase of the situation which merits consideration.

Theatrical managers agree that the new fare schedules spell the doom of the one-night stand attractions. They declare that they will concentrate their efforts on cities large enough to patronize their productions for one week or more, since the cost of moving companies from town to town has become virtually prohibitive. If this policy is carried out, as now seems likely, there will be many towns in the United States which will fare badly in the matter of entertainment, and no doubt theaters that in past seasons have been open nightly will be dark much of the time.

In this situation two sorts of benefit are possible for the musical artist. First, the public, unable to attend theatrical performances, will be in a more receptive mood for concerts by prominent artists, and secondly, theaters which were formerly engaged exclusively for dramatic performances will be available for music.

AND THE GRIEG QUARTET?

Who will play Grieg's G Minor Quartet next season? Probably no one, for aside from one or two obscure and half-hearted presentations it has not been done in New York in years, and chamber musicians, oscillating between the well-worn tracks of Haydn, Mozart and Beethoven and some tenuous French novelty, are perfectly content to let this superb master work rest. It is true that one organization gave it last winter, but the performance fell on the night of an important musical event elsewhere.

Among modern chamber works there are few as richly laden with beauties of new and original melodic, harmonic, rhythmic and coloristic effects as this glorious quartet of Grieg's. Ten years ago it was repeatedly played and always to the delight of audiences. But to-day our quartet players are too busy, apparently chasing will o' the wisps of contemporary make or goose-stepping in the old familiar ways of classicism to bother about it. Of course this neglect does not tarnish the imperishable charms of Grieg's music. Only it makes certain thick-skulled musicians argue that as the work is seldom or never heard, its importance must be slight or its popularity diminishing. And there are always fools enough in the world to believe them.

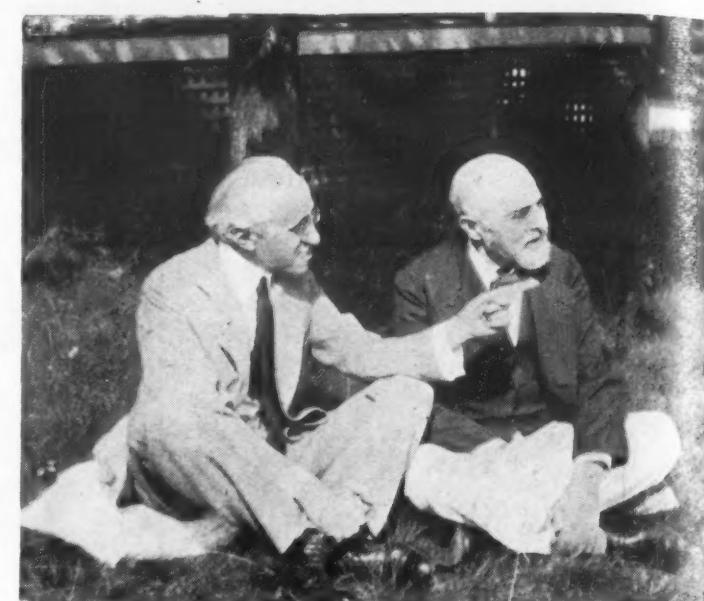
PHILADELPHIA'S GOOD FRIEND

Against a disposition, only too frequent in every American community, to regard a symphony orchestra less as a necessity than as a luxury, the afternoon tea of the soul instead of its midday meal, a group of public-spirited men and women of high ideals and exquisite culture in Philadelphia have struggled unceasingly. Their battle has been, humanly speaking, won for them at the peak of their fight by the co-operation of Edward W. Bok, fifty years ago a Dutch immigrant, now the millionaire editor emeritus of a leading magazine. In Europe they would name a street after this man or erect a monument to his lasting honor. It is to be hoped that Americans, less demonstrative though perhaps more practical, will perpetuate his act by emulating it.

Mr. Bok, as he admits in his biography about to be published, developed with the orchestra. From the tired business man that his work at the head of the *Ladies' Home Journal* made him, he developed by the much hearing of good music and its faithful study into the connoisseur. Presently he brought to bear on the problem of the orchestra's life, the same practical faculty that had raised the first American woman's magazine from a joke among periodicals to a leading position therein, and he realized, what perhaps others had not, that deficits in orchestras come not by the grace of God but as a natural result of natural causes. He solved the problem accordingly by the community idea; by making the Philadelphia public realize through their individual participation in raising an endowment fund of a million dollars that the orchestra was their own; "not Lancelot's nor another's." To this fund, which reached \$800,000 before the war, he has generously added, and anonymously meantime supplied the annual deficits. Now his plan and its working out are finally made public, and now it is realized that Philadelphia shall have a musical organization its very own, second to none in the country. Also that it will owe this, first to the splendid group who worked for years to this end; second, to the American ideals and their carrying out in true American fashion by the erstwhile Dutch immigrant, now transformed into the best type of the American citizen. For surely the best type is the one who says "One for all"; not, like too many of our self-made *richesse*, "All for one."

They are all coming our way next season; Carnegie and Aeolian Halls are booked straight until Jan. 1; two big and Heaven knows how many smaller opera com-

PERSONALITIES



A. L., Pianist, Visits L. A., Famous Teacher

Alexander Lambert, the well-known New York pianist and teacher, while on his holiday in the Adirondacks, paid a visit last month to his friend, Leopold Auer, the great violin master. The above snapshot was made outside Professor Auer's cottage at Lake George, where he has spent the Summer resting and teaching some of the talented pupils who have come to him since his arrival in America.

Sammond—Herbert Stavely Sammond, the Brooklyn organist, who has been in hospital recently undergoing an operation, is convalescent at his home.

Zenatello—Le Canada Musical states that Giovanni Zenatello, formerly tenor with the Manhattan, Boston and Chicago companies, and husband of Maria Gay, the contralto, is now a hotelkeeper in Milan.

Zimbalist—Efrem Zimbalist, violinist, and since the success of "Honeydew" to be announced also as composer of light opera, has sold his former residence at 100th Street and West End Avenue, New York, to Artur Bodanzky, conductor of the National Symphony. Mr. Zimbalist bought a home in the Park Avenue section of the city some time ago.

Hamlin—At the Signal Hill Chalet of George Hamlin, the tenor, at Lake Placid, Mr. and Mrs. Hamlin gave a Sunday afternoon musicale and tea recently in honor of their guest, Mrs. H. H. A. Beach, the noted composer. Mrs. Beach has made her home for some time at Hillsboro, N. H. Mr. Hamlin and Harriett Van Emden, soprano, pupil of Mme. Sembrich, sang for the guests, and Irving Bacheller, the novelist, recited.

Sammarco—The London Telegraph is responsible for the statement that Mario Sammarco, baritone, a Covent Garden favorite and also well known in this country through his connection with the Manhattan and Chicago-Philadelphia companies, has left the stage and been appointed director of the Theater Massimo at Palermo. The theater is to have a farewell concert by Toscanini and his orchestra, before they leave for the United States.

Mengelberg—Word has come from Amsterdam that Willem Mengelberg is having much labor in preparing for his trip to New York at the end of the year to be guest conductor of the National Symphony. When he accepted the engagement he knew almost nothing of the English language, and since that time he has been using all his spare minutes in trying to form an acquaintance with it. Friends say he always carries an English dictionary now and is making noticeable progress.

Vicarino-Gentle—No little sentiment attaches itself to the reappearance of Regina Vicarino and Alice Gentle, sopranos, at the Manhattan Opera House this season. Both these singers are "discoveries" of the late Oscar Hammerstein, and both made their débüt on the same night in "Carmen," Miss Vicarino as *Micaela*, and Miss Gentle as *Mercedes*. The former returns to the scene of her débüt to sing *Gilda*, *Violetta* and *Marguerite*, while the latter sings the title rôle in "Carmen."

Werrenrath-Taylor—Deems Taylor, the composer, and Reinhard Werrenrath, the baritone, were the guests of honor at the weekly luncheon of the "Woman Pays" Club recently. Mr. Taylor delighted the hearers with his humorous account of the long-standing friendship between himself and the celebrated singer. Whereupon Mr. Werrenrath retaliated most nobly by singing three of Mr. Taylor's own songs—his setting of an old Essex "May Day Carol," "Witch-Woman" and his "Plantation Love Song."

Slezak—Leo Slezak, the gigantic tenor, who has been singing with the Vienna Opera, writes from his Summer home at the Tegernsee to the Vienna Freie Presse that he is getting so fat that when he goes in bathing the water rises, and the people on all four shores of the lake say, "There! Slezak's in bathing again." His food is so rigidly measured to him by his watchful family that he begins to steal from his own pantry. "Would you believe it?" he asks pathetically. "My own children tell on me, my cook tells on me, the butler tells on me, and the doctor knows there is something wrong without being told. I envy my dog; he is thin and is unlimited in his chances to steal!"

**Impossible, She Objects**

Dear CANTUS FIRMIUS:
I suggest that Amelita Galli-Curci be added to the "Seven Wonders of the World."
C. T., Jr.
Cleveland, Ohio.

The Mystery of the Musical Di-vorceky

By Harvey B. Gaul

Sherlock Holmes had just finished playing: "Marvellous, simply marvellous," exclaimed Dr. Watson very Boswellish. "Quick, Watson, the needle!" hurled the great detective at his chronicler. "The Tungsten or the Diamond Point?" inquired his shadow.

And so it was that the master by a process of deduction was able to solve the international mystery which had been puzzling Scotland Yard and Washington as to "What Had Become of Dvorsky?"

H. B. G.

Those Queer People at Stuttgart!

Mme. Norma Lutge, manager of European celebrities, recently arrived in the United States, is reported to have said of the people of Stuttgart: "They do

not seem to care to hear anything except music." Did she expect to find them listening to ukuleles?

C. P.

"More Deeds are Wrought—Etc."

Into a certain Chicago bookstore came a dignified gentleman, asking for various books of essays on music and other topics. He wanted Huneker, George Moore, Saint-Saëns, and got them. Then he asked for Walter Pater and Trevelyan, but they were not.

"Well, have you Praed?" he inquired. "Yes," came the answer, "but it hasn't seemed to make much difference!"

C. P.

Those Eternal Lovers' Quarrels!

Our esteemed contemporary, *The News*, "New York's Picture Newspaper" bears this startling headline on a front page of recent issue: "CARMEN'S UNION AT STAKE!" The article failed to mention whether it was the *Don Jose* or the *Escamillo* affair, nor whether Mary Garden or Geraldine was appearing in the part of her whose happy home was about to be wrecked, so perhaps after all, it was only about the B. R. T. strike.

Norwegians Greet Mme. Melba as Reigning Queen of Song

Royalty Joins in Tremendous Ovation to Australian Diva at Concert for Sailors' Widows, Netting 30,000 Kroner—Singer Receives "Golden Medal of Merit" From King Haakon

CHRISTIANIA, NORWAY, Aug. 20.—A musical event of unusual interest took place in Christiania on Aug. 18 when the great prima donna, Melba was heard here for the first time. She came to Norway as the guest of Minister and Mrs. Wedel-Jarlsberg when they arrived from Paris for the yearly visit at their estate. No one had dared to hope that there would be any chance to hear the famous singer, and the surprise was therefore as great as the joy when it was announced that she had consented to give a concert at the National Theater. It being the school holidays, most people were away from the city, but it made no difference; distance and the tremendous price of tickets seemed of no

importance, and an hour and a half after the opening of the ticket office every seat in the whole theater had been taken, prices ranging from twenty to fifty kroner. The fact that the proceeds of the concert were to be presented to the widows of the Norwegian sailors lost during the war, may have been an added incentive—but even without this generosity on the part of Melba, the theater would have been packed.

Outside, rain—Inside thunder, when Melba appeared on the stage. A tremendous and ear-deafening applause greeting her from floor to roof. Every one in the audience had risen to their feet; the King, the Queen, the English Prince George, the diplomats, representatives of the government, parliament, and

court, besides all the music lovers present.

The diva's program consisted of arias from "Figaro," "Othello," and "La Bohème," accompanied by the orchestra and a few graceful romances of French and English composers. The program finished with Arditi's "Song-Valse" in which she gave proof of the never-failing flexibility of her voice. As encores, she chose "Home, Sweet Home," and a dainty Italian song, playing her own accompaniments. In the other numbers, the accompanist for the concert was Johan Backer-Lunde, a splendid pianist and Norwegian composer whose name is becoming more and more known. Melba found his work so delightful that she immediately engaged him as accompanist on her concert tour in England and Scotland this coming season.

The stage during the concert was actually transformed to a flower garden, large bouquets being thrown from the audience while baskets of all sizes were carried to the singer's feet. Three laurel wreaths were presented with addresses and a long poem written in her honor was read aloud. The close came when under "touch," or a fanfare from the whole orchestra she appeared with King Haakon's "Golden Medal of Merit" which had been presented to her behind the scenes.

In a few words Melba expressed her warm thanks to all. "I wish I could have done a thousand times more for the widows of those brave Norwegian sailors, and I also wish I could thank you in your own language, but I have been here only two weeks. Thank you, thank you, thank you!" A three times three hurrah, more thunder, more reappearances, and the never to be forgotten event was over.

Directly after the concert a number of friends and admirers gave a dinner in Mme. Melba's honor at the Grand Hotel "Salle de Rococo" where further proofs of admiration and gratitude were abundant. Minister Wedel-Jarlsberg announced that more than 30,000 kroner had been netted and would be sent to the National Committee in charge of the relief fund.

SIGNE LUND

IMPORTANT POSITIONS FOR CORNELL GRADUATES

Students of Course for Supervisors of Music Appointed to Posts in Various Cities

ITHACA, N. Y., Sept. 7.—The season that has just closed at Cornell University has been productive of especially fine results for the students of the course for supervisors of music. Many excellent positions have been already secured by graduates.

R. Lee Osborn, a graduate of the course, has been chosen to take charge of the music in the high schools of Maywood, Ill., a suburb of Chicago. Douglas Smith, who has been at McKeesport, Pa., for several years, has resigned to take charge of the music in the schools of Meriden, Conn. The Normal School at Albion, Idaho, has offered the directorship of its music department to Mrs. Theresa Day. Herbert Barr, a recent graduate, has been chosen to supervise the public school music in Decatur, Ill. Ernest Hesser, who recently resigned from the Normal School at Bowling Green, O., to take charge of the public school music in Albany, N. Y., is to be succeeded by Thomas Roberts. George Bowen has been elected as supervisor of music in Okmulgee, Okla. Elizabeth Brandt has been engaged at El Paso, Tex., and Carle Olitz at Twin Falls, Idaho. Harold Spencer has been elected supervisor at Huntington, L. I., and Hermine Wiegand at Ridgewood, N. J.

Other recent appointments received by students and graduates of the Cornell school are Viola Williamson at Medina, N. Y., Margaret Freyburg at Owego, N. Y., Ruth Frank at Sayre, Pa., Lucile Murray at Horseheads, N. Y., Marguerite Williams at Stratford, Conn., Lois Hurt at New Bern, N. C., Goldie Lowman at Portland, Ind., Mildred Jarrett at Greene, N. Y., Dorothy Hunt at Clayton, N. J., Dorothy Connor and Helen Dean as assistants at Warren, O., Jean Sharpe as assistant to Mrs. Hughes at Utica, N. Y., Annabel Wilkins and Marion Howe as assistant supervisors at Wilmington, Del., Carol Powell as assistant supervisor at Akron, O., Ethelyn Lickley at Somerville, N. J., and Naomi Parker at Shamokin, Pa.

E. S.

Heniot Levy, gifted pianist and composer of Chicago, is at present in Montreal, Can., resting in preparation for a winter of teaching and other arduous artistic endeavor.

The Man Who Made Walking to Music Popular Diversion



This is how John Philip Sousa looks to Foster Ware and Ivan Opfer, the cartoonists of the New York *Evening Post*. They say of him that "among two-footed animals, John Philip Sousa is best known as the man who made walking to music popular. In this he was a pioneer. Others who came after him undertook to popularize dining to music, sprinting to music, skidding to music, and even hop-stepping and jumping to music, all with some degree of success, but whenever there was any walking to be done, particularly by large bodies of men, it was Sousa's stuff that got the call."

Max Jacobs and Cantor Rosenblatt Give Recital at Kensington Gardens, L. I.

Max Jacobs, violinist, and Josef Rosenblatt, cantor, were the principal artists at a concert given at the Kensington Gardens Hotel, Kensington Gardens, L. I., on the evening of Aug. 28. Mr. Jacobs, who was accompanied by Ira Jacobs, played numbers by Wieniawsky, Smetana, Sarasate and Nachez. Mr. Rosenblatt's contributions to the program were songs by Brunoff, Silberta, Mana-Zucca, Flotow, Moore and himself. Stuart Ross accompanied him.

Francis Rogers Re-opens Studio

Francis Rogers, the New York bari-tone and vocal teacher, re-opened his studio with a large enrollment of pupils. During the college year he will again teach Wednesdays of each week at the Yale School of Music in New Haven, Conn. Mr. Rogers is also planning an active concert season. Among engagements already booked are a New York recital in Aeolian Hall on the afternoon of Dec. 4, and other recitals at Harvard, Yale and Princeton Universities.

Amy Ellerman and Calvin Coxe Begin Concert Season

Amy Ellerman, contralto, and Calvin Coxe, tenor, have already started their numerous concert appearances. Aside from engagements previously announced, they were heard with marked success in many cities throughout Minnesota. Their bookings include Fertile, Sept. 6; Grand Rapids, Sept. 7; Chisholm, Sept. 8; Bovey, Sept. 9, and Hibbing, Sept. 10. A concert in Detroit, Mich., is scheduled for Oct. 8.

Helen Moore Engaged on Orpheum Circuit

Helen Moore, a graduate of the voice department of the Cincinnati Conservatory of Music and a member of the opera class at that school, under Ralph Lyford, has accepted a forty weeks' engagement with "The Little Caruso Company" of the Orpheum Circuit. Miss Moore was understudy during the season of the summer opera at the Zoo Park.

CONTEMPORARY AMERICAN MUSICIANS

ROSSETTER GLEASON COLE, composer, born in Clyde, Mich., of old New England stock. Educated at Ann Arbor, graduated Bachelor of Philosophy from University of Michigan which gave him in 1913, honorary degree of Master of Arts "for distinguished service as composer and teacher." Musical education obtained largely from theoretical courses in college, and two years (1890-92) in Berlin, where he won scholarship at the Royal Conservatory for Composition, studying under Max Bruch. On return, became professor of music in Ripon College, (two years), Grinnell College (seven years) and University of



Rossetter G. Cole

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No. 136
Rossetter G.
Cole

Wisconsin (two years). Since 1902, except two years in Wisconsin, has resided in Chicago, where he composes, lectures and teaches theory and composition. Since 1908, professor in charge of music Columbia Summer Session. For three terms president Music Teachers' National Association; and two terms dean Illinois Chapter, A. G. O.

Published works number about ninety, most widely known, setting of "Robert of Sicily" given by Bispham over 500 times; Symphonic Prelude and "Pioneer" Overture given by Chicago Symphony and other important orchestras; most recent work "Rock of Ages," Pilgrim Ode; other important works Sonata, piano and violin, Op. 8; Ballad, 'cello and orchestra, Op. 25; Fantaisie Symphonique, Op. 28; Rhapsody, Op. 30, for organ; "Legend," Op. 31, piano; "Hiawatha's Wooing," and "Pierrot Wounded," (both recitations with musical settings), many songs and works for piano and organ. Contributed "Choral and Church Music" to "Art of Music," series co-editor with stock of "Music in the Home Series." Allied member MacDowell Colony.

BOOKS VIEWED AND REVIEWED

ROBERT HAVEN SCHAUFLER'S "Fiddler's Luck" is quite delightful. Introduced by a few remoulded bits from his earlier book, "The Musical Amateur," eleven of the other nineteen chapters are essays which appeared from time to time in the *Atlantic Monthly*. Mr. Schaufler has strung these very attractive beads on a thin wire of a love story which, so he says in his preface, makes no pretense of adhering to facts, and which is "pinned to" a brother fiddler. The result is a story of war, music and love, consisting of one-half of one per cent love and the rest of war and music in the ratio of seventy-five per cent music and twenty-four and a half per cent war. It is as easy to read as the heroine was to look at, for the writer's love of music is almost equalled by his love of a humorous situation.

Especially amusing are the soldier-anecdotes with which it is peppered. The chapter entitled "I Mislaid the Band," telling how the 313th Infantry band got itself lost in landing at Brest, is a joy. When the Colonel was waked up on board the *Leviathan*, for inquiry as to their whereabouts,—"he heaved aloft his pink spotted pajamas, pondered darkly for a space of time, and then swore softly to himself.

"Well," he finally said, "I'm an old West Pointer, and I've heard of mislaying everything in the United States Army from a firing-pin to a field kitchen;—but I'll be something else'd if I ever heard of mislaying a military band!"

"Then he pulled the blankets over his head and morosely prepared to relapse into slumber. As I departed, I could hear him mutter:

"Lost a band! Well, I'll be —!"

In hospital at Mars, in France—for Mr. Schaufler was wounded the first time he went "over the top,"—he was nearly taken for a spy, on account of his name and birthplace, as he tells:

"The surgeon major came through with his bunch of catalog cards, the Who's Who of Ward Four. He paused beside my bed, ran his finger over them, picked one out, read it, and glanced at

* "FIDDLER'S LUCK." By Robert Haven Schaufler. Boston: Houghton Mifflin Co. Cloth; Pp. 276.

me with a sharp look. I could hear him murmur my name to himself, and then, 'Born in Austria.'

"Suspicion was plainly dawning in the major's eyes. Already I foresaw myself marked down as a possible spy and carried out and laid under a hedge to make room for some Captain John Smith born in Topeka. There was a look of bigoted conviction about that major, which told me how useless it would be to explain that three of my four grandparents had been Plymouth Rock Yankees, and that the fourth, he who had thoughtlessly endowed me with my too Teutonic name, had been an American citizen. When they are hot on the trail of spies, the higher army officers do not bother much with listening to such fine-drawn and subtle distinctions as these. I could almost hear this train of logic forming itself in the major's mind:

"His name is German;
"He was born in Austria;
"Therefore he must be a spy."

"I braced myself for the conflict, looked at the major and prepared to speak. But, as I did so, his expression changed. All at once a flash of eager curiosity replaced the look of hostile suspicion."

It had suddenly occurred to the officer that Mr. Schaufler might happen to belong (as it seems he does) to a certain family of American missionaries that "was born," as he described it, "all over creation." Finding this to be indeed the case, and that Mr. Schaufler's brother Charles, an ordnance captain, with two sons and three nephews in the army, was one of his own best friends, the major further demanded:

"Look here, what relation are you to the chap who writes about fiddlers and things in the 'Atlantic'?"

"In a subdued voice, for fear of losing caste with my brother officers in the neighboring beds, I explained the nature of my relationship to that slave of the quill. The major seemed taken aback.

"Good Heavens!" he cried. "And to think that I was just on the point of denouncing you as a spy!"

"Again he shook me warmly by the hand and told me that he had all my books in his library."

Convalescing, the author went forth to

seek in the town of Mars a fellow-musician from whom he might borrow a 'cello. He found one in a Mme. R., who also owned "practically the whole literature of the 'cello;" and when he inquired for a pianist, "Madame sank upon the piano stool and at once began to play like an angel who had studied with all the best masters." When she had finished César Franck's Prelude, Aria, and Finale, he shook her by the hand, as he tells, "with what would have been tears if I had not been an Anglo-Saxon, and humbly begged the privilege of doing a sonata with her some time."

"Why not to-night?" said she, as one to whom all things were possible.

"And I came. Never before or since have I played with a pianist who possessed the secret of French chamber music as Madame R. possessed it. And the sportsmanship of her! There was this brave woman, this great artist, struggling with fate in the thick obscurity of the provinces, teaching young children the piano at three depreciated francs an hour, in order to support her own three little ones, while her 'cellist husband drove an artillery *camion* at the front."

The Fiddler Militant

These excerpts give a faint idea of the ease and charm of Mr. Schaufler's style, whether he is describing the Fiddler errant's youthful incursions into music's kingdom; his Plattsburg experiences on the Entertainment Committee with Bud Fisher, Robert Warwick, and others "equally good and great"; his short trench experiences in the Great War, or the days that followed on his being wounded and sent to a base hospital. After the armistice, which he celebrated characteristically by playing chamber-music with a fascinating French family "picked up" during the first excitements, the writer spent some time at Trier, (Trèves) in Germany with the American Army of Occupation. In the office of the Sanitary Inspector, the powers ruling having ascertained that he had once written poetry, the former essayist and critic's literary skill was promptly employed in the translating of a German

work, "Concerning Oedema with Hypertonic Brachycardia." In variety on this theme, he was sometimes allowed to compute birth and death rates, or to make a study of ration components!

Naturally he organized an amateur string quartet, consisting of "a large, genial corporal" as first violin, at other times "busy combing the mails for contraband"; a small, meek private in the Q. C. who "operated the viola in a painless manner," and Johnnie, a doctor-captain, "short, plump and forceful," who became his chum and who played second violin with an effervescence that at times appears to have transcended his technique.

The Fiddler's other resource in Trier was to go to the Opera, where he reports the company, orchestra and répertoire as being creditable to a city several times the size of Trier; but unfortunately there was usually on hand, he moans, "some low-brow American officer" who would wander in with Red Cross nurses and "lift up loud uncompromising voices and talk straight through the show." And if, say about the middle of the second act, the agonized soul of the musician-listener could endure no more and he were led to expostulate, "one of his fair escorts would be sure to make good her claim to be a red, cross nurse." With withering stare and shifted gum (to the other cheek) she would inquire shrilly:

"Aw, how do you get that way?"

"Then," says Mr. Schaufler, "I would retreat home in disorder, full of shame at my brutality to a lady"—and of wonder as to what the conquered population thought of our tricks and our manners.

The chapter on "The Fall of Fort Beethoven" tells amusingly how he and Johnnie visited Bonn together and how Johnnie swore by all he held dear that their quartet should in one week return and play Beethoven's greatest, the Opus 59, on the most famous fiddles in the world, hanging there in their glass case; those priceless Amati, Ruggeri and Guarnerius that Prince Lichnowsky gave Beethoven long ago.

But sailing orders intervened, and the book ends on the proper love-note without that quartet performance. One is glad that "fiddler's luck" brought the musician-writer safely home, perhaps to delight us one day with more of his clever work, with its gayety and its charm and its intense music-love underlying all.



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"Do Not Avoid Legitimate Tradition," Says Rudolph Ganz



Rudolph Ganz, Pianist, and His Master-Class at Kansas City, Mo. The Swiss Pianist Has Instituted with Great Success His First American Master-Class. The Picture Shows Him with These Students, "Viewed and Interviewed," as He Calls It, for "Musical America." Mr. Ganz Is Shown in the Second Row from the Bottom, Near the Center of the Group

By HAZEL GERTRUDE KINSELLA

WHO are the artists we like best to meet? Daniel Webster once gave the secret of our preference in a single sentence: "The man I like to converse with, above all others, is the man who can teach me something." This is true of men in all walks of life, and since the early days when Rudolph Ganz determinedly went touring with an upright piano and all its supplementary disadvantages, up to the present time, there is no more cheering and refreshing experience than a talk with this normal and sincere, short-haired pianist.

"Often," said Mr. Ganz the other day, as we met him in Kansas City, Mo., where he was just concluding his first American master class, "do I look at my audience and think how much better I should play to some of them if I only had nice long hair!"

It was a most interesting experience to look in on Mr. Ganz during one of the sessions of the master class and hear some of the unusual and to-the-point criticisms. Some of the comments were humorous, the unique illustrations causing the helpful and constructive advice to "stick" as no amount of pedantic conversation could. With pencil and notebook, the more observant of the listening class were collecting a series of pianistic maxims which will be of great future benefit.

Unique Criticisms

The students at the master class listened eagerly for clews to Mr. Ganz's conception of the various compositions. "Bells ringing within bells" was his description of Liszt's "Campanella." In the opening phrases of César Franck's symphonic variations, played by one student, he said that the performer must be aware that someone is sad because something isn't going just right, and, in the same work, "play as if you were throwing off your shell, meaning your body, and emerging in the spirit only." Describing trills, he said that the impressionistic trill is played mostly by those who cannot play the classic trill, in which every note must be distinctly heard. Someone played what Mr. Ganz called a "fleshy tone," and there followed a lesson on tone, including the "spiritualized" and the "floating" tone. "In a simple melody," said Mr. Ganz, "there may be a great philosophy. In Bach, each voice has a line you should know. Never play with feeling, notes that are meant simply to ornament." Mr. Ganz varied his teaching comment with much that was human. "Play this as if you

were passing a railroad station and just smiled at the agent as you went by." "Don't sing until you get to the real climax," he cautioned another player. "Free your hands before you play that chord, for there is where you want to thrill your audience, and you cannot thrill an audience when there is a string attached to you. And remember: *Agitato* never means fast; it means 'agitated.' And *con spirito* does not mean 'with alcohol.'

Mr. Ganz always permits his master students the widest latitude in the interpretation of dramatic passages. He believes that there are several ways of playing a composition correctly. "Play it as your conception of it dictates," he says.

A member of the playing class was receiving criticism on her performance of the Liszt E Flat Concerto. "Here," she was told, "is where you play as if you were carrying a burden," and "Here the piano has to moan and groan." Finally, "Now let's have Niagara Falls," meaning all the power possible, in certain arpeggio passages. "Do you know," he told the Liszt player, "that you can study a broken chord with so much feeling that the people next door will think it is by Brahms?"

Pupils Compete for Prizes

One of the unusual events of the master class was the prize contest, in which the playing members of the class competed for the \$100 cash prize offered by Mr. Ganz for the best performance of his new Scherzo. Copies of the piece, fresh from the publisher, and never seen by anyone, save the composer and publishers, were distributed to the playing members, nine days before the contest. Nearly half of this time was taken up with class attendance, and it was, therefore, very interesting to hear the varied interpretations of the work. With a number of the listening pupils acting as judges, the prize was awarded to Clarence Burg of Fort Smith, Ark. After having received the check and being congratulated, Mr. Burg asked Mr. Ganz to autograph his copy of the Scherzo which had won him the prize. This is what Mr. Ganz wrote: "To Clarence Burg, who has made more money on this piece than I ever will." Emma Besshart of York, Pa., won the fifty-dollar prize for writing the best 100-word review of Mr. Ganz's new piece. Fifty or more members of the listening class competed for this prize. Mr. Ganz has been very fortunate in the personnel of his playing class, many of the sixteen playing pupils having studied with him before, ten of them when he taught abroad. Many of the auditors and members of the playing class, as well, also studied privately with him while in Kansas City.

But in answer to several questions after the class, Mr. Ganz continued more

seriously: "A pianist need not seek to avoid legitimate traditions in interpretations, but neither need he stick in a rut. The interpretations of many a pianist are so old-fashioned that he could dust them off as he plays. *Undoubtedly many pianists have a great past before them.*"

Creating Atmosphere

"America is nothing if not progressive, musically, and one of the great difficulties in private lessons is to create atmosphere. 'Atmosphere' is a much abused term, and Europe has been living with, and on, the American student, on the strength of the slogan, 'European Atmosphere.' There is just as much lack of atmosphere there as here, but the fact is that European atmosphere is easier to define, for it is always the same kind of people who attend concerts there, and occupy themselves with music. Here in this new and growing country, increasing and growing and changing from day to day, the concert audiences are in the same unsettled condition. The American musical public is developing, however, and atmosphere in Europe is the atmosphere of tradition, the only possible comparison to which in America, is the Boston Symphony, and the late Kneisel Quartet, or the Flonzaleys, who now have established certain traditions.

"It is much more difficult, and a much more subtle operation, to create atmosphere in teaching than in concert work, and this is one commendable feature of the 'master class' system of teaching. One twenty or thirty minute lesson a week for either a very good or a very poor student, is a crime. A poor student can't be built up in so short a time, and the good student needs more than that amount of attention. All teaching which has not a constructive ambition is no good. We have now succeeded in bringing out new ideas of piano playing, many of which we owe to Busoni, who spent fifteen good years developing them. I think it is possible to create atmosphere in an hour lesson, for the pupil receives new ideas, and in the giving out of one's self, one creates atmosphere in detail. Atmosphere in general, may best be given out in master classes, and must be felt as a complete circle. Class lessons also tend to put the players at their ease, and the hearers are there for only constructive work.

Transcending the Piano's Limits

"The most interesting item of technique which we shall consider will be psychic influence in playing, the secret of what has to be between two singing notes. Some pianists speak of touch and technique, some may speak of 'singing' a tone, but all in all, the greatest ambition of a pianist should be to overcome the limits of the instrument. The singer, by means of his voice; the violinist, with his bow; the organist, with the wind in the bellows; all of these musicians can

easily sustain tone. But the pianist has nothing with which to hold the tone—not even the pedal can keep the tone from decreasing constantly from the time it is struck; so he must use whatever suggestive power he has, to 'make believe' that the tone does not decrease. The way in which one attacks or releases a tone, gives a psychic effect. Through our efforts to *sing* at the piano we may take away the claim that the piano is only a percussion instrument. It is our duty to make an effort to hide this fact in our sincere endeavor to bring the piano up to the class of instrument that can sing.

"The piano pedals are just coming into their own. Unfortunately we have only three of these at present, but I predict that fifty years from now, we will have at least five, which will result in possible changes of color and tone quality. The Three Part Inventions of Bach were never meant to be played. The piano is bound to be revolutionized. The fact that the pedal has been so horribly neglected is because our ears have not been sufficiently attuned to orchestral sounds and standards. Some musicians claim that the piano cannot be made orchestral in effect. We accept the most terrible dissonances in orchestra and are critical of the same dissonances on the piano. When these are badly done they cannot be understood. New pianistic standards include color versus expression; color versus color; color versus indefinite sound; harmony versus harmony, and so on. These can only be made apparent through most sensitive studies at the instrument."

Debussy New Classic

"To my mind," continued Mr. Ganz, "Debussy is now a classic, not because he is dead, but because piano playing has made such headway. All statements that Debussy has no red blood and is always elusive, must be discounted, and are being laid bare by the success of the Debussy music with audiences at large. When Debussy is played in a transpositional way, and not over-pedaled but pedaled properly, it is at all times most successful. Pianists and students should just read him aright, for no composer indicates so subtly and clearly as he. Follow his indications—one need not always do exactly as he says, but *study it so*. Debussy playing must be as subtle as an etching, not bold and striking as are many an oil-painting. One of my greatest satisfactions during these past two years has been that my Debussy playing has pleased larger and larger audiences."

Just as the interview closed, some one came up and asked Mr. Ganz why he didn't play the Second, Sixth, and Twelfth Rhapsodies of Liszt, on his programs. To which he smilingly answered: "Oh, I leave them to the pianists!"

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NEW MUSIC VOCAL AND INSTRUMENTAL

CONCERTO GREGORIANO. By Pietro A. Yon. (New York: J. Fischer & Bro.)

This work, probably the most significant new organ composition in an extended form that has been done in a number of years, has been in the hands of the present writer for a six month. In that time he has turned to it more than once with the desire to express himself about it, but has each time without exception turned the pages of the music reading it silently, or gone to the piano and played some of its finest pages and then concluded that he was not yet ready to set down his thoughts about it. The procedure might still be going on, were not the title of this page "New Music." Then, too, Mr. Yon might like to know what MUSICAL AMERICA's reviewer had to say about his Concerto Gregoriano before it became several years old.

Last winter the writer had the privilege of going through the work with the composer, Mr. Yon playing the solo part, while the reviewer read the orchestral partitur. Before doing so he had familiarized himself with the composition, so that the treatment of organ and orchestra as seen from a reading of the score intensified his already excellent impressions. The concerto, let it be clearly understood, is not called "Gregoriano," because there are Gregorian themes in it. Fact is there are none in it. But the style of some of the material is Gregorian in feeling, Mr. Yon being a specialist in this beautiful old music. Yet there is nothing more remarkable in the concerto than the fact that Gregorian as it is in feeling it is absolutely vital in utterance and not in any way cramped or stifled with an antique touch. Mr. Yon has planned it for organ and orchestra, for a performance in which a concert organist appears as soloist with a symphony orchestra, as the composer did, when he gave the first performance of the concerto with the Philadelphia Orchestra, Leopold Stokowski, conductor, in Philadelphia last March. He has also put forward an edition for organ alone, and one in which the orchestral part has been reduced by him for piano, so that it may be performed by organ and piano.

That edition is before us now. There are four movements, I. Introduzione ed Allegro, II. Adagio, III. Scherzo, IV. Finale. The opening Introduzione begins *Andante misticus*, A minor, 4/4 time, the main theme given out *pianissimo* over a dominant pedal E. Then the solo enters with a Gregorian colored theme of rare richness. The orchestra repeats what it has just said, and the solo organ continues its theme, again unaccompanied by the orchestra. A few measures of orchestra lead to the *Allegro deciso*, which begins with the theme just played by the solo, now altered in diminution. The second theme appears in C Major, a truly simple and unaffected one, but appealing. When the solo has finished with it, the orchestra takes it up, the melody this time set off with a fine counterpoint in the tenor voice. A new episode in E Major occurs built on a pedal E, the material being that which the solo has first announced in the work. The theme is developed in E Minor, and then begins a tossing about of the themes from solo to orchestra and back again, leading to a big climax in G Major in the orchestra. The second theme reappears in the solo, this time in G Major; after it has been stated Mr. Yon goes on with it for a space, when the orchestra enters again and offers a passage in triplets, which the solo answers in the pedal with some taxing and well designed passage-work, ending on a trill on E. This leads to a *Grandiosamente sostenuto* A Major, the main theme of the concerto stated in the right manual in octaves, *fortissimo*, while the left manual and pedal work on a sort of *ostinato* in contrasted motion, very unique and original in design. The last measures take us through unrelated keys in big chord work, closing brilliantly in A Major.

We would like to go through all the movements and sketch them fully, but space does not allow that pleasure. The *Adagio* is built on an *ostinato* figure in the pedals, B Minor, 3/4, while the manuals play in unison a theme pensive and calm, filled with an ecclesiastical ardor that none could conceive but a man

who like Mr. Yon has worked so devotedly for the music of his church. Against this the orchestra plays short *pizzicato* chords on the third and first beat of the measure. It is a most admirable structure that Mr. Yon has erected here, in which architecture meets with inspiration on a common ground. There is a *Poco più mosso* in G Major, classic in mood, with the loveliest kind of part-writing; but the solo part has nothing to do with this. The orchestra plays this section quite uninterrupted. Then the first part returns, exactly as it has appeared, and the movement closes on a B Minor chord, hollow, without the third. The Scherzo, *Allegro vivace*, A Minor, 3/8, is sprightly as sprightly can be and is a gem. Here the composer takes the first theme heard in the concerto and makes it serve again in transformed guise. How well he does it, too! No piano concerto has a daintier scherzo, nor one in which solo instrument and orchestra answer each other bit by bit, with such fetching charm and piquancy. Individual rhythmically is the second theme in C Major. The movement comes to a *pianissimo* close on an A Minor chord.

Allegro giusto the Finale is marked, again A Minor, but this time 2/4 time. It is a toccata and one of the best we know for the organ. The theme is as simple as that of the famous toccata of Widor, but ever so much more dignified.

After the first big solo passage closes there is an orchestral interlude, in which Mr. Yon treats the theme set now in triplets in a fine "two-against-three" section, the bass being in eighth notes, four to a measure. As it ends the solo instrument comes in with the main theme of the concerto, *Meno Mosso*, stating it in augmentation: it announces only four measures at a time, the orchestra answering in passage work. A *Più tranquillo* is now ushered in, E Major, an exquisite piece, in which the composer utters a new and lovely theme, which he treats with a mosaic touch, using in the inner voices bits of the theme of his scherzo, most deftly. The orchestra repeats this section, but when it does so the theme is handled for a space as a canon in the octave. The organ now enters playing the main theme of this movement in G Major and against it the orchestra sings the theme just spoken of as first announced in E. Mr. Yon revels in having all his themes fit each other: and, of course, he can do it, for his contrapuntal skill is great. The A Minor tonality returns and then ensues the situation as regards the main theme of the work which occurred before, only this time the orchestra states the theme, the solo answering in passage work. And then comes a cadenza, which we can only characterize as superb. Over a pedal E Mr. Yon has the other foot play the main theme, planned out amazingly and just as amazingly effective. Then the toccata theme is done in the pedals alone, no less remarkably. The coda is a brief *Allegro giusto*, the toccata theme again in the solo, against a chorale-like background in the orchestra. And thus it closes with a *Molto Meno mosso* bit, followed by an *accelerando molto*.

Generally speaking we haven't very much use for organ concertos. Still we have always maintained an open mind and open ears. And if the organ concerto of the future is to be anything like this Concerto Gregoriano of Pietro A. Yon we shall be listed as among its most ardent advocates. For thematic fullness, dignity and expressiveness, for contrapuntal genius in conception as well as execution, for a sense of the correct balance to be maintained in a concerto between solo instrument and orchestra Mr. Yon's concerto is a significant work. We have praised much of his music before in these columns. His Sonata Prima, his Sonata Cromatica and his shorter pieces for the organ have won our unstinted admiration. In his Concerto Gregoriano, which, by the way, he has dedicated to Marco Enrico Bossi, (director of the Royal St. Cecilia Academy in Rome, where Mr. Yon studied,) we believe he has done his most important organ work to date. There is everything in it: fine music, superb musicianship, and a wonderful opportunity for a skilled concert organist to enjoy himself, after he has given it serious study.

What more could one ask? Do the modern piano or violin concertos offer as much? If so, we have not seen them.

It may be of interest to mention here that the orchestra for which Mr. Yon has planned for the work is not the symphony orchestra of 1920. He is too fine a musician to play an organ's reeds against those of an orchestra! So he has confined himself in his score to 4 horns, 2 trumpets, 3 trombones, 1 "or 2" harps, tympani and full strings. The orchestral score and parts a footnote tells may be had of the publishers, who deserve more than a word of praise for the beautiful and dignified edition they have given Mr. Yon's concerto.

A. W. K.

* * *

"THREE INDIAN SKETCHES." By Charles Sanford Skilton. (New York: Carl Fischer.)

Mr. Skilton's "Three Indian Sketches," on tribal melodies supplied by George La Mere, a Winnebago Indian, are in the highest degree attractive, and in them their composer has written three most effective piano numbers. The "Kickapoo Social Dance" is replete with a barbaric "jazziness" of spirit that goes many a cabaret orchestra one better; and the "Sioux Flute Serenade," really tender and expressive, and with some effective imitation of wood-wind color on the ivories, convinces one that the thoughts of the young brave occasionally strayed amorphously away from the riven scalp. The "Winnebago Revel," is a splendidly spirited and hilarious aboriginal dance number. Its sweep and vigor are compelling, though it is not altogether easy to play. All three pieces are emphatically worth while, and will be enjoyed by pianists, who should be grateful to the composer for this quasi-original contribution in the field of Indian music.

* * *

"CANCION ANDALUZA," "Cradle Song of the Virgin," "There Is a Laddie," "Song of the East," "Maureen." By Richard P. Hammond. (New York: Composers' Music Corporation.)

The above group of songs covers a wide range of mood and color, and does so with a fine sense of fitness. The "Cancion Andaluza" is a brilliant, sonorous handling of a Spanish vocal dance-form. "Cradle Song of the Virgin" reaches a higher level of expressive beauty, and is a song of pure, simple loveliness, set with artistic restraint and exquisitely harmonized. "There Is a Laddie," simply and expressively written in folk-song style, and the really very lovely and subtly harmonized setting of Todhunter's "Maureen," dedicated to Sophie Braslau, would make a fine program contrast. The "Song of the East," though in no wise directly reminiscent of R'msky's "Song of India"—Mr. Hammond is quite able to find his own themes—is in that genre, and is a very engaging and colorful thing.

* * *

BERCEUSE RUSSE. By Arthur Cleveland Morse. (Boston: Oliver Ditson Co.)

Based on a Russian folk-song theme, Mr. Morse has written in his Berceuse Russe, a very expressive and happily colored piano number, of little more than medium difficulty, and decidedly rewarding for the player, who will be quick to see its latent possibilities in the way of nuance and charm in interpretation.

* * *

NOCTURNE. By John Prindle Scott. (New York: G. Schirmer.)

Mr. Scott's very melodious, and quite frankly obvious and appealing Nocturne for medium voice, has been put forth with an elaboration of violin and 'cello obligatos and a beauty of editorial make-up worthy of the precious thought of a supreme master. As a clearly written, pleasingly harmonious ballad melody it will probably be popular, though in view of its material get-up the simile of a synthetic ruby in a platinum setting cannot help but occur to one.

* * *

"PEACE RESTS UPON THE HILLS OF GOD." By Charles Wakefield Cadman. (Boston-New York: White-Smith Music Pub. Co.)

A fine, dignified choral setting is this for mixed voices of a "New World Anthem," whose text breathes the spirit of the present day, and whose music sings that spirit with all its composer's persuasive gift of expression. It is a secular choral number, yet not out of place in the church.

F. H. M.

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PLANS OF LOS ANGELES SYMPHONY MADE PUBLIC

Orchestra Returns to Former Quarters
Number of Concerts Increased—
New Works to be Given

LOS ANGELES, CAL., Sept. 4.—After somewhat impatient waiting, our musical public has been rewarded with the plans for the coming season of the Los Angeles Symphony. The delay, it is said at the symphony's office, was caused by the absence from the city of those mainly active in supporting the orchestra with guidance and money.

First, it was settled that the concerts would be transferred to Trinity Auditorium. This will be welcome news as that house has been tested by years of symphony concerts and has proved satisfactory. The symphony concerts were held there for a number of years and most of the patrons of the orchestra will be glad to return there, owing to its central location its quieter neighborhood.

It is planned to extend the series of concerts this year to twelve pairs, each Friday afternoon program to be repeated the next night at popular prices. Besides these there will be given eight symphony concerts in Pasadena. Furthermore, on the completion of the new Ambassador Hotel, the orchestra will furnish the dedicatory program and thereafter will give a concert every Sunday night in the auditorium of the hotel. The Ambassador Auditorium will seat 1500 persons and will be one of the most elaborate and artistic halls of music in the country. It is expected to be ready about the first of the year. There will also be a number of wage-earners' concerts.

On the regular symphony series, the first pair of concerts will be given at Trinity auditorium, Friday afternoon, Oct. 29 and Saturday evening, Oct. 30.

The program as now planned for the initial concert contains the Fourth Symphony of Schubert, a novelty here. It is peculiar that this symphony by the melodic composer should have been overlooked in our programs, but it gives Mr. Tandler opportunity to bring it out for the first time in Los Angeles. Speaking of novelties, Mr. Tandler has determined to make this season one almost entirely of works never before played by the Los

Angeles Symphony. On the first program will appear also the "Idomeneo" overture, by Mozart and the "Scheherazade" of Rimsky-Korsakoff. Among the soloists to appear with the Symphony the coming season are Julia Claussen, Lawrence Leonard, Sergei Prokofieff, Paul Althouse, Alice Gentle and Kathleen Parlow, with more to be announced as the season progresses. Among the many works that are novelties to Los Angeles audiences is the César Franck's "Beati-tudes" to be given with Eastern solo's and a local chorus.

W. F. G.

Nana Genovese Engaged for Operatic Performances in Brooklyn

Mme. Nana Genovese, mezzo-contralto, has just been engaged for some special operatic performances. The first of these will be given on Sept. 11, at the Brooklyn Academy of Music, where Mme. Genovese will appear as *Amneris* in "Aida." Following this engagement, Mme. Genovese will go on a short tour with the opera company and at the close of this tour will again appear in Brooklyn in "Giocanda," "Andrea Chenier" and "Favorita."

Gladys Lea Sings German Lieder at Home of Maxfield Parrish

CORNISH, N. H., Sept. 3.—Gladys Lea, soprano, had a distinguished as well as appreciative audience when she sang recently at a musicale at the home of Mr. and Mrs. Maxfield Parrish. Her program included old French and Russian songs and numbers by the French modernists, but the most interesting feature was a group of German lieder which was most heartily applauded. Miss Lea is to make her formal début at Aeolian Hall in New York on Feb. 17 next.

Marie Morrisey Touring Coast in Edison Tone-Test Recitals

SAN FRANCISCO, CAL., Sept. 1.—Marie Morrisey, contralto, has been touring the Pacific Coast, giving tone-test recitals for the Edison Company. With her are Walter Chapman, pianist, and Harold Lyman, flautist. Besides demonstrating the excellence of their reproductions, they give an independent program as an added attraction to the regular recitals.

Los Angeles Artists Heard to Advantage in San Francisco



Noted Musicians Photographed Outside the California Theater, San Francisco. Left to Right—Stanislas Bem, 'Cellist and Artist Manager; Charles Wakefield Cadman, Anna Ruzena Sprotte and Herman Heller, Conductor of the California Theater Orchestra

LOS ANGELES, CAL., Sept. 4.—The California Theater, San Francisco, has been giving a series of near-symphony concerts this summer, and for them engaged a number of the best artists in the West. Proof of this is seen in the above picture, which shows the artists and floral tokens at a recent concert, where Anna Ruzena Sprotte, contralto, of Los Angeles, and Charles Wakefield Cadman were the soloists, Mrs. Sprotte singing several of the Cadman songs to his accompaniment, in addition to her larger numbers with the orchestra.

W. F. G.

New York Symphony Will Introduce Malipiero Suite

Walter Damrosch, conductor of the New York Symphony, will include in the Italian program of next season's historical cycle, a work by Francesco Malipiero who recently won the Berkshire chamber music prize. The composition

was chosen by Mr. Damrosch from a number of works submitted by Malipiero. It is entitled "Impressioni dal Vero," and it is written in the form of a suite the sub-titles of which are "The Bells Speak," "The Cypresses and the Wind," and "A Holiday." Mr. Damrosch has secured the Malipiero work for first performance in this country.

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Negro Songs Sung by Bertha Beeman, Chicago Contralto



Photo by Matzen

Bertha Beeman, Contralto, Who Specializes in Plantation Songs

CHICAGO, Sept. 8.—Bertha Beeman, contralto, was heard in recital in Orchestra Hall on the morning of Sept. 5, offering both classical and modern numbers, besides three Italian songs and some old plantation melodies which she herself collected in the South. Her clear and distinct enunciation made every syllable understood and her rich, flexible voice lent unusual interest to the recital.

Mme. Beeman made a point of going herself to a town in Florida, where there is located a Negro industrial school, to hear "Deep River" sung, before she placed the song on her concert programs. The song thus takes on an added significance, as she sings it with the strong religious insistence of the Negroes in the South.

Mme. Beeman has left for New York, where she will shortly be heard in a number of concerts. F. W.

AID FEDERATION FUND

Proceeds of Althouse-Mellish Recital at Cape May Go to Musical Clubs

CAPE MAY, N. J., Sept. 6.—Two artists of the Metropolitan were the first to volunteer their aid for the Extension Fund of the National Federation of Musical Clubs. Paul Althouse, assisted by Mary Mellish, soprano, with Helen Booth-Royd Buckley at the piano, gave a recital at Congress Hall yesterday evening for this worthy cause, which other artists will later be invited to aid.

Their program, given under the auspices of the Matinée Musical Club of Philadelphia and the management of Frances Graff Newton, comprised the aria, "Celeste Aida," and songs by Duparc, Massenet, Fourdrain, Clarke, McGill and O'Hara, sung by Mr. Althouse, and numbers by Bachelet, Spohr and Mana-Zucca and the aria, "Depuis le Jour," sung by Miss Mellish. The tenor and soprano also gave the duet from the first act of "Carmen." They were heartily applauded and a substantial sum realized for the Federation, whose four-fold object is "to make America the greatest musical center in the world, to have a National Conservatory with branches in every large city, to create a fund to help talented young artists and to further the interests of opera in English."

Martinelli's Fall Bookings

Fall concert bookings of Giovanni Martinelli, the Metropolitan tenor, include Erie, Pa., on Oct. 11; then, successively Rochester, Scranton, Paterson, Yonkers, Shamokin, Springfield, O.; Detroit, Ann Arbor, Chicago and Youngstown.

Lenora Sparkes Preparing Winter's Program at Elliot's, Conn.

ELLIOT'S, CONN., Sept. 10.—Lenora Sparkes has been resting here since her last concert appearance at Ocean Grove, N. J., on July 3, and is now getting ready for her concert tour of the South which will begin in October under the immediate direction of the Alkahest Lyceum Bureau of Atlanta, Ga., by ar-

rangement with her manager, Daniel Mayer. Among the cities where Miss Sparkes will be heard at that time will be Atlanta, Augusta and Gainesville.

Fanning's Southern Tour Being Extended

Cecil Fanning's engagements in Great Britain are so numerous this month and next that he will not be able to sail for the United States until Oct. 28. Immediately upon his arrival in New York he will leave for the South, where his tour opens at Anderson College, Anderson, S. C., on Nov. 10. On Nov. 12 he will give a recital at Flora Macdonald College, Red Springs, N. C., and following that in succession will be heard in Hammond, La.; New Orleans, Mobile, Ala.; Meridian, Miss., and Grenada, Miss., returning to New York for his first Aeolian Hall recital on Dec. 2.

Julia Allen Heard in Concert at Whitney Point, N. Y.

WHITNEY POINT, N. Y., Sept. 9.—Julia Allen, soprano, was principal soloist at a concert given recently under the auspices of the Civic Club. Miss Allen was heard in an aria from "Traviata," a group of songs and Bemberg's "Nymphe et Sylvains." Others heard on the program were Ethel Killion, soprano; Mr. Russell, pianist, and Mrs. J. Parker, accompanist.

Julia Claussen Will Make Her Permanent Home in New York

CHICAGO, Sept. 3.—Julia Claussen, contralto, was the guest of honor at a dinner given by Mr. and Mrs. J. P. Seeburg, during her stay in Chicago. She was the guest of the Seeburges for several days recently on her return from her successful Pacific Coast tour. Mme. Claussen will make her permanent home in New York, where Captain Claussen recently bought a house.

A Correction

A dispatch from Charleston which appeared in a recent issue of MUSICAL AMERICA, was made to read that Marie Baker, violinist, would conduct the Charleston Symphony Orchestra during the ensuing year. It should have read that Miss Baker would be concert-master, inasmuch as the conductor for next season has not yet been chosen.

Among artists using the song, "Lassie o' Mine," by Fred G. Bowles and E. J. Walt, are Marguerite Namara and Christine Langenhan, sopranos. Oscar Seagle, baritone, has also been singing it and is said to be making a phonographic record of it, while Lada, the dancer, plans to feature an original interpretative dance to its accompaniment this fall and winter.

Mme. Renée Van Aken of the Paris Opéra Comique has returned to her New York studios after a course of study with Whitney Tew in Chicago.

WITH operatic engagements as leading baritone at the Paris, Deauville, Monte-Carlo and Metropolitan Operas, Robert Couzinou can give only two months, November and December to the concert work he loves so much and which he invests with such inimitable romanticism.

Viola Cole-Audet Announces Series of Piano Classes in Chicago

CHICAGO, Sept. 4.—Viola Cole-Audet, the pianist and educator, has announced a series of interpretative classes in piano playing, to be held by her preparatory students, in her studios in the Fine Arts Building. Mme. Cole-

Audet is spending her vacation at Lake Magog, with her husband and nephew, F. W.

Christine Langenhan scored with "The Spring Song of the Robin Woman" from Charles Wakefield Cadman's opera, "Shanewis," at the University of Chicago recently, and also at Glenville, W. Va.

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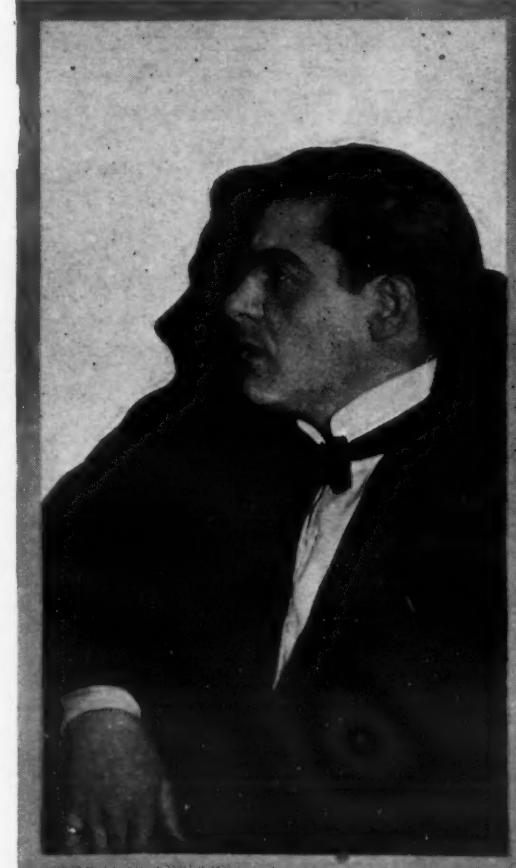
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MAUD ALLAN COMPLETES SOUTH AMERICAN TOUR

Dancer Re-engaged on Completion of First Series—To Appear in U. S. This Season

LONDON, Sept. 1.—Great enthusiasm in the art of the dance was awakened in South America through the recent appearances there of Maud Allan. Her triumphs extended across the South American continent from Buenos Aires to Santiago. On the completion of a series of thirty-two recitals she was engaged for a further series, the first of which was given in the Odeon Theater, Buenos Aires, on Aug. 10.

During the tour Miss Allan and her company were snowed-up in the Andes and for ten days were prevented from leaving Mendoza. In Santiago, Chile, she experienced a miniature political revolution and whilst mobs were stoning the soldiers and the soldiers retaliating with their revolvers, Miss Allan was calmly dancing for the cultured Chilians in the Municipal Theater.

At the end of August Miss Allan sailed for London, where she will shortly be seen. After that, her Paris engagement will be filled and on Jan. 1, her United States and Canada tour will commence. Either in April or May she will tour the Pacific Coast under the auspices of L. E. Behymer.

Edgar Schofield Gives Recital in Portland, Me.

PORLAND, ME., Sept. 13.—Edgar Schofield, baritone, was heard recently

in the Second Parish Church Auditorium, assisted by Everett Grout, tenor, and Ellmer Zoller, pianist. Mr. Schofield was heard in two groups of songs, the first in French and Italian and the second in English. He was compelled, also, to add numerous encores. Mr. Grout was heard in a song group in English, Rodolfo's aria from Puccini's "Bohème" and Mary Turner Salter's song-cycle, "Love's Epitome." Mr. Zoller, besides acting as accompanist, offered solo numbers by Schubert, Grieg and Rachmaninoff. His playing in both capacities was one of the features of the concert.

Songs by Howard D. McKinney Featured at Benefit Concert

CRAIGSMORE, N. Y., Aug. 25.—Mathilde Prahl, soprano, and Ernest Dewald, bass, recently gave a song-recital for the benefit of the Public Library. Howard D. McKinney was accompanist. Besides operatic arias and classical song groups, both artists featured songs by Mr. McKinney, those winning especial approval being "Slower, Sweet June," sung by Miss Prahl, and "Soul's House," "To a Hilltop" and "The Sandman," sung by Mr. Dewald.

Carolyn Willard's Piano Pupils Appear in Series of Recitals

WILLIAMS BAY, WIS., Sept. 5.—Pupils of Carolyn Willard have been heard recently in a series of interesting recitals. Grace Bigelow Hopper's program included MacDowell's "Sonata Eroica," and pieces by Poldini, Mendelssohn, Godard and Chopin. On Elsie Simpson's pro-

gram, appeared Cadman's "Return of the Braves," as well as numbers by Brahms, Mendelssohn, Chopin, Palmgren, Sauer, MacDowell and Liszt. Helen, Laura and Emily Barrett, at their recital, played both classic and modern music.

F. W.

ADAPTS NEGRO RHYTHMS

Mrs. Bates of St. Louis Finds Southern Melodies Rich in Inspiration

ST. LOUIS, Sept. 2.—The rhythms of Negro music have been the inspiration of some new spirituals, composed by Anna Craig Bates, who has just returned from the South, where she found a clear fountain of melody among the primitive songs of the colored race.

Mrs. Bates is a truly American composer, deriving her inspiration from native scenes and music. She attended many meetings of the Negroes while in the South, and drew inspiration for her latest compositions. Her songs are being sung by such artists as Maggie Teyte, Helen Stanley and Yvonne de Tréville.

Mrs. Bates is also one of the normal teachers of the Dunning system of applied music. She is at present in Chicago attending the special class of review work which is being conducted by the originator of the Dunning system.

Mortimer and Pauline Browning in Recital at Milford, Del.

MILFORD, DEL., Aug. 28.—Mortimer Browning, pianist, and Pauline Abbott Browning, soprano, were heard in joint recital here on Tuesday. Mr. Browning, who recently won the first prize scholarship given by Percy Grainger, was a revelation in his handling of works by the Australian and other modernists. He played a group comprising "Juba Dance," by Dett; "Vesperale," Cyril Scott, and "Country Gardens," by Grainger. Moszkowski's "Caprice Espagnole" was also greatly admired, as interpreted by Mr. Browning's facile fingers. Mrs. Browning disclosed a lyric voice of pleasing quality and ample range.

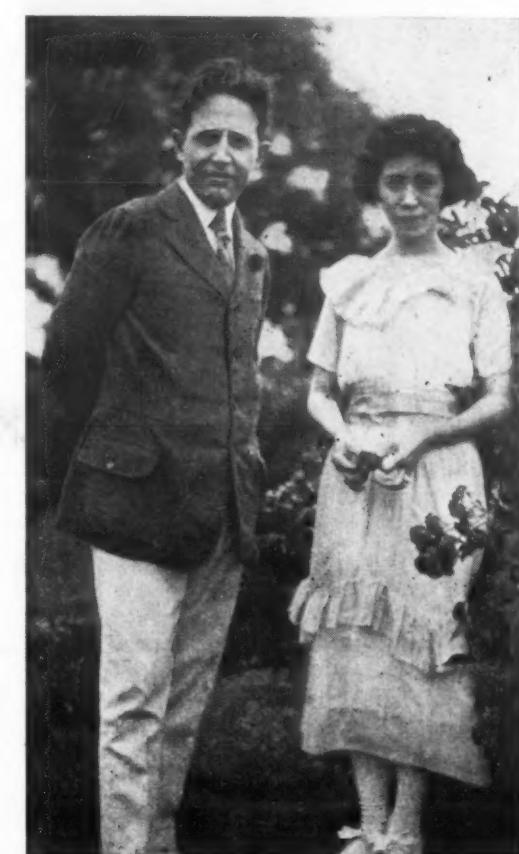
Mrs. Mattie D. Willis Closes New York Class in Dunning System

Mrs. Mattie D. Willis, of Waco, Tex., is now in New York, having conducted a very successful normal class in the Dunning System for five weeks, closing in August. She is to be in New York at Studio 915, Carnegie Hall, till Oct. 1, and is now arranging with teachers for her next normal classes in New York. Mrs. Willis will then go South to hold normal classes there. Mrs. Willis is an accomplished pianist, having studied in Leipsic and has to her credit much excellent work in teaching. Several years ago she adopted the Dunning System, and has achieved gratifying results with it.

Sousa Composes New March

John Philip Sousa, who still wears his title "The March King," has just written a new march, the first in two years. It is called "Comrades of the Legion" and is said to be one of the most spirited marches which this popular composer and band leader has done in many years. The march has just been published by the Sam Fox Publishing Company, which issued Mr. Sousa's Wedding March during the war period, when it was thought that Americans would no longer wish to be married to the music of Wagner and Mendelssohn.

Nobuko Hara, of Japan, to Appear in Native Roles



The New Japanese Soprano, Nobuko Hara and Her Maestro, Emilio A. Roxas, at the Latter's Summer Place at Long Branch, N. J.

Puccini hardly dreamed when he wrote "Madama Butterfly" that the title rôle would ever be essayed by a Japanese soprano. Yet the musical awakening of Nippon has made this a fact, and to-day there are several Japanese sopranos before us, who sing not only this rôle, but also that of Iris in the Mascagni opera of that name.

The newest is Nobuko Hara, a young Japanese woman, who has been engaged by Fortune Gallo as guest with his San Carlo Opera Company for his New York season at the Manhattan Opera House. Miss Hara has been in this country for almost a year and has studied with Emilio A. Roxas, widely known through his appearances with Martinelli and other operatic stars who have studied with him. Under Maestro Roxas, Miss Hara has prepared the rôle of *Butterfly*, as well as that of *Iris*, and will reveal, it is said, new phases of the character in her delineation of it. She has the advantage over other singers in the part of being an accomplished actress as well as a singer, having appeared in dramatic performances as a member of the Imperial Theater in Tokio, winning a place for herself in the dramatic field, prior to her entering upon the operatic.

Rhéa Silberta's Songs Sung by Noted Sopranos

Mme. Galli-Curci, Mme. Tetrazzini, Florence Macbeth and Helen Yorke are singing Rhéa Silberta's coloratura song, "O, Little Songs." Miss Yorke has made a Pathé record of it. Marguerite Namara, Lois Ewell and Anne Roselle, the latter one of the new sopranos of the Metropolitan Opera, are singing her song, "The Message," in their concerts.

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PASADENA, CALIFORNIA

Bay View, Mich., Closes Summer Course With Music Festival

Dean McCutchan as Manager, Responsible for Artistic and Financial Success of Season—Middleton and Harrold Give Recitals—Depauw University Choir a Feature on Sunday Programs

BAY VIEW, MICH., Sept. 7.—Music Festival Week at the Bay View Assembly, Aug. 18-20, brought to a close what has proved to be the most successful music season, artistically and financially, that Bay View has had for many years. This success was undoubtedly due to the wise judgment and equally wise management of Dean Robert D. McCutchan, who has steered the whole season of concerts, managed the music school, directed all the choral events, and has been at the helm through every emergency (and there are many to be

met during a summer music school season) adding at the last, a good fellowship reception and banquet, which fittingly closed the season of music.

The faculty of the music school held such well known people as Adolph Muhrman, teacher of singing in the Chicago College of Music; Allen Spencer, pianist and teacher in the American Conservatory of Chicago; Henry Doughty Tovey, dean of the School of Music of the University of Arkansas, pianist, organist and teacher; Dudleigh Vernon, organist, pianist, accompanist and ensemble artist; Howard J. Barnum, of De Pauw University, violinist, teacher and director of the assembly orchestra, and his

wife, Helen Wood Barnum, pianist and assembly accompanist, and Ella May Smith of Columbus, Ohio, teacher of piano and singing.

The artists engaged for the season's concerts were Margaret Spaulding, soprano, pupil of Fery Lulek, formerly of the Conservatory of Cincinnati; Anna Braun, contralto, of Chicago, pupil of Lucille Stevenson; Elwin Smith, tenor of Chicago, and Omar Wilson, of De Pauw University, both former pupils of Dr. Fery Lulek at the Cincinnati Conservatory, from which they were graduated last year. Three extra artists were heard during the season, Arthur Middleton, baritone, of the Metropolitan; Louise Schellschmidt-Koekne, harpist, who has been added to the faculty for next season, and Paul van Katwyk, pianist and composer, dean of music in the Southern Methodist University, at Dallas, Texas. In addition to these Orville Harrold was presented by a local manager. Lillian Dyer, soprano, pupil of Adolph Muhrman, was heard twice; the first time in a hastily arranged concert, but one of the best of the season, and again at the final festival concert as soloist in the "Inflammatus" from "Stabat Mater" by Rossini, which was brilliantly sung. Ruth Morris, a visiting violinist, pupil of Adolph Hahn, appeared in three numbers at the closing festival concert, evoking one of the most spontaneous outbursts of applause of the season. Gladys Amerine was accompanist of ability.

One of the important features of the music season was that this department was so well managed that all expenses were paid and a balance turned over. Much praise must be given Dean Robert McCutchan for his able managerial skill and above all, his diplomatic management of the various departments, creating and holding a delightful community of purpose and spirit.

The festival week consisted of five concerts, every one of which was heard by an audience of 2500 persons. The University Choir of twenty well-balanced voices which came from DePauw University, and was trained by Dean McCutchan, performed all the choral works, "Gallia," "Hiawatha's Wedding Feast," "Flora's Holiday" and "Plantation Days," and furnished the choral and quartet singing for the services in the church, at the Bayside services and the vesper concerts on Sunday evening. Esther Browne, a pupil of Howard J. Barnum, was the soloist at the concert given by the Assembly Orchestra, conducted by Mr. Barnum. At the closing festival concert, Paul van Katwyk played two of his own compositions, "Kermesse" and "Gavotte," both showing interesting musical ideas and original treatment in development. The latter was dedicated to Allen Spencer, and made such an instantaneous impression on the audience that it was recalled, and Mr. van Katwyk consented to repeat it.

Bay View's musical life for this season as well as last, has been made more pleasurable by the activities of Mrs. Anna B. McElwee, who has been a veritable "god-mother" to the music folk. She has kept the stage decorated for the concerts with hedges of Shasta daisies and ferns, and her inviting cottage, "Happy Wee," has been always open to the musicians and their friends. There have been among the sojourners in Bay View this season a number of musicians who enjoyed Mrs. McElwee's hospitality in Berlin. Frances McElwee McFarland of New York, pianist and formerly a teacher in Berlin, and Roy S. McElwee, assistant director, Bureau of Foreign and Domestic Commerce, Washington, D. C., were among the visitors of the present season. ELLA MAY SMITH.

Alfred Mirovitch Playing for the Ampico

Alfred Mirovitch, the Russian pianist, who is to make his American début at Carnegie Hall on the evening of Oct. 20, has spent the last couple of weeks mak-

ing records for the Ampico Reproducing Piano. The company became interested in the reports of Mr. Mirovitch's appearances in the Orient and Australia, and shortly after his arrival in America a private hearing was arranged.

Give Benefit Muscale for Newburgh Hospital

WASHINGTONVILLE, N. Y., Sept. 2.—A musicale and dance was given at the Moffat Library on the evening of Aug. 27, for the benefit of St. Luke's Hospital, Newburgh. Among the artists who took part in the musical program was Frances Gould, mezzo-soprano, who sang an aria from "Orfeo," and songs by Quilter, Hue, Horn, Sinding, Burleigh, Park and Hatton. W. Paulding De Nike, cellist, contributed numbers by Rachmaninoff, Cui, Van Goens, Schubert, Glazunov, Massenet and Popper. A group of piano solos by Liszt and Chopin was played by George Arthur Wilson.

A Correction

The report published in the Aug. 21 issue of MUSICAL AMERICA about the recital at which Sascha Jacobinoff and Marie Mikova gave a violin and piano sonata program gave the erroneous impression that only the last two movements of the César Franck and Kreutzer Sonatas were played. The musically informed will have guessed for themselves that the artists presented these sonatas entire. The distinguishing fact about the last two movements of each of the two numbers was that prolonged applause made their repetition necessary.

Diaz Gives Recital at Atlantic Highlands

Rafaelo Diaz, tenor, gave a recital at the Atlantic Highlands Casino, on the evening of Aug. 29. His program included three songs by Francis Hopkinson, an aria from Ponchielli's "La Gioconda," the Flower Song from "Carmen," and songs by Schindler, Alvarez, Kramer, Franz, Grieg, Gregan, Leith, Jones, Rabey, Massenet, Denza, Vanderpool, Minette Hirst and Bantock. The tenor had to repeat the Kramer song.

Stella Wren Gives Recital in Texas

RALEIGH, TEX., Sept. 2.—Stella Wren, a pupil of Adelaide Gescheidt, was warmly received when she appeared here recently in recital. The quality of Miss Wren's voice, a soprano, and her diction, style and choice of program were particularly commented on.

John Colville Dickson Purchases Summer Home

PITTSBURGH, PA., Sept. 1.—John Colville Dickson, president of the Pittsburgh College of Music, has purchased "Sylvan Crest," a summer residence on the hilltop overlooking Monaca and the Ohio River Valley, in Beaver County.

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Braun Weds Helen Donohue, for Five Years His Pupil



Leo Braun and His Bride

The recent marriage of Leo Braun and Helen Donohue brought to a culmination a musical romance which has

been developing for five years between the vocal teacher and his talented pupil. Mr. Braun believes that he has become something of a fatalist when he considers the manner in which fate seems to have carved out his destiny for him, but admits that men who are bolder than he, still think themselves Romeos. After a short honeymoon, the couple will return to New York in preparation for a hard winter's work.

TAKES PITTSBURGH POST

Organist Norton of New York to Play and Teach There

PITTSBURGH, Sept. 4.—Time was when all Pittsburgh was wont to migrate to Gotham, but now the Mahomets move to the Allegheny Mountains or some such thing. This is by way of saying that New York organists are coming Pittsburgh-ward. Last year it was Daniel Phillipi, and this year it is Albert Reeves Norton. Albert Reeves Norton used to be chief bursar or plenipotentiary extraordinary of the American Guild of Organists—or was it the Association?—and now he has come here to assume the console at the Homewood Presbyterian Church and to be instructor at the Pittsburgh Musical Institute, which, *en passant*, is one of the best music schools in the country.

For the benefit of New York soloists holding Pittsburgh contracts, the local managers predict the "biggest year in the history of the city." It sounds like "old stuff," but it is nevertheless, true. As for the home-grown music teacher he is so full of a number of things, including students' recitals and the what-nots of the trade, that he is now advertising "for a limited number of pupils only." It is a fact that this season will see the flood tide of local music and great will be the melon cutting thereof.

Plans are being consummated for a monster chorus to sing the Beethoven "Ninth." Leopold Stokowski will direct it with the Philadelphia Orchestra as one of the symphony concerts. Singers will be drawn from every walk of life.

H. B. G.

Tollefson Trio Booked for Winter Tour

The Tollefson Trio has been booked for fourteen appearances in the East

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before the first of the year. On Jan. 7 this organization will open its Midwinter tour, the engagements already booked for the Trio for this tour including recitals in Atlanta, Ga., Nashville, Tenn., Augusta, Ga., Spartanburg, S. C., Albany, Ala., Greenville, S. C., Franklin, Pa., Carbondale, Pa., Peoria, Ill., Danville, Ill., LaFayette, Ind., Goshen, Ind., Chicago, Ill., Beaver Falls, Pa., and the Beethoven Society, New York City. The trio will bring out several important new works during the coming season and their forthcoming tour promises to be one of the most important they have yet filled.

Gov. Cox Endorses Project for Great Peace Carillon

WASHINGTON, D. C., Sept. 8—Governor James M. Cox has given his endorsement to the project for the erection here of a great peace carillon. "A memorial carillon," says Governor Cox, "would assume an almost sacred place in the heart of America." Plans are now being consummated by the Arts Club of Washington for a musical event to be given here in the near future in the interest of the carillon project, which, it is proposed, will give the national capital the finest bell tower in the world. This monument will be crowned with a carillon of fifty-four bells of the highest musical quality, and will become one of the most impressive attractions in this city, it is declared. Each State will be represented by its own "liberty bell" in this great instrument of music and of nation expression.

A. T. M.

Lima, O., Public Schools Adopt Up-to-Date Music Text Books

LIMA, OHIO—Pupils of the public schools were introduced to the novelty of studying from new text books on music when they began the new term last Monday. For a quarter of a century, lacking one year, the Lima schools have used the "Model Method," an archaic publication, markedly deficient in modern public school music ideas. The Hollis-Dann edition will be used from the first to the sixth grades, and the Ginn New Educational Course in the seventh and eighth grades. One hour a week is given to music in the two high schools, and supervision in the grades total seventy-five minutes a week. Last year the high schools had an orchestra of thirty-five pieces and a chorus of 125 voices. Supervisor Mark Evans will have a corps of five assistants.

H. E. H.

James Price Returns From Ten Weeks' Engagement in Greensboro, N. C.

James Price, tenor soloist at the Church of the Incarnation, has returned from a ten weeks' stay in Greensboro, N. C., where he had charge of the music in one of the churches and also devoted his time to teaching. Before leaving the South, he and Mrs. Price, who is a contralto, gave a successful recital in Winston-Salem, N. C. Both singers have been engaged to sing in a number of Southern cities later in the year. Mr. Price received a tempting offer to locate permanently in Greensboro, but preferred to return to New York to continue his church and concert singing. His Aeolian Hall recital is scheduled for next February.

Max Jacobs has opened his studio at 9 West Sixty-eighth Street for the season and has resumed his violin teaching.

Hageman Felicitates Di Palma, Noted Auto Driver, After Triumph



Richard Hageman and Ralph Di Palma at Elgin, Ill.

Richard Hageman was scheduled to return to New York this week with his bride, Mme. Renée Thornton Hageman, after an active summer in Chicago where he conducted performances of the Ravinia Park opera. Mr. Hageman's popularity continues at Ravinia. The photograph reproduced herewith shows the conductor and coach congratulating Ralph Di Palma, the famous motor driver, after the latter had won the sensational auto race in Elgin, Ill., on Aug. 28.

Mr. Hageman announces the reopening of his New York studio on Oct. 1.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Singers and "Trashy Encores"

To the Editor of MUSICAL AMERICA:

In the Aug. 21 number of your great periodical, your seemingly infallible critic, H. F. Peyser, says "Why do singers estimate the intelligence of Stadium audiences so lightly as always to offer trash for encores?" The laymen might add parenthetically, "Is it only the Stadium audiences?" In so saying the critic has struck a responsive chord in my soul, for I am intensely interested in this mite called the encore, what is it?

That bit of a program with a naïveté and piquant flavor, that dainty, clever conceit so essential to the successful program, we are all acquainted with, this so-called "encore." But do we know it, know its intrinsic worth, its balancing power? Have you ever heard an artist render a selection which stunned you by its crescendo trill and cascading staccati, thrilling you as it ran the gamut of emotions? But then what? Maybe she would dim the colorful effects with a "requiem," a five minute pedantry excerpt or a dead nugatory lot of nothingness. Is this unstipulated song so deprecating, so unnecessary to the singer? It ought not be and is not, to the artist with that insatiable desire to please her audience and captivate it to the end. The modern program has been divided into three groups, the intellectual, the emotional and the sensational. How, then, should we class the encore?

It is a certainty that first the encore must be short. Encores are synonymous with repartee, and "brevity is the soul of wit." Secondly, it must be redolent of this wit, a clever concoction which the hearers devour to the last word. Then thirdly, its cynosure must be the minimum tax on the voice. After a singer has bewildered and bemused by pealing high tones and dazzling bravura is he or she to be further taxed by songs replete with more embellishments? No, hardly. Composers have a way sometimes of writing a song in such a way as to make it sound more difficult or encompassing than it really is. This wee bit called the encore must be ebullient, the very essence of graciousness and suffused with that warmth of temperament called Personality.

Have you ever heard on leaving the concert hall, after listening to comments on the artist's efficiency, "And what was that she sang for an encore?"

CARMEL SULLIVAN POWER.
Portland, Ore., Sept. 1, 1920.

Do Failures Really Fail?

To the Editor of MUSICAL AMERICA:

In your issue of Aug. 1 there appeared a discussion of the downfall of those who are "all but" a success in the artistic or professional field. A most depressing account, a veritable parade of uninspiring and painful figures, artists who have entered the struggle for fame, have been caught in the swift, remorseless current of adversity, and, lacking that vital something which gives strength to combat and overcome it, have been sucked into the whirlpool of failure and lost forever or else are merely existing in mediocrity. There is the girl "with the voice," living in disappointment, perhaps shame; there is the musician falling into the pit of failure and dragging the other members of his family who have denied themselves the pleasures of life, that he might become their wealth and their pride; there is the ruined girl actress, the playwright whose plays are never acted; the violinist who once aspired, buried in a cabaret orchestra. Other "all buts" were described in their degradation, but these I have mentioned will give an idea of the painful picture placed before us by the optimistic writer.

It is, indeed, a terrible truth, but why harp on it? Can such a description of the pitiable condition of disappointed artists possibly be of any good to those who have already entered the field, or those who have that aim? The student-artist needs encouragement. Does the picture of a disheartened man, alone and unknown, struggling for a daily sustenance and cursing fate, give very much encouragement? Is there anything hope-giving, is there anything inspiring in the contemplation of an artist in the bitter sorrow of failure?

Perhaps this article was intended as a warning to young people who possess talent but not genius not to enter their respective artistic fields. In that case, let me say that the writer need have no fear. No human effort is ever wasted. An artist may die alone and unregretted, but has his effort to excel, pitiable in its failure though it may be, defiled or in any way injured his art? Religion does not suffer because a sinner believes. Surely then, Art does not suffer because she is served by an erring disciple.

Consider what any artistic or professional field would be if every one who entered it proved a "success." It would be an overcrowded arena of "successfus," each struggling to surpass his fel-

low "successful." Would not the condition of things be rather peculiar—monotonous, to say the least? Just as in darkness we look for light, so among the many so-called unfortunates, those who have labored and succeeded seem more great. It is only by contrast that anything is appreciable.

An artist may indeed be a failure from the worldly and materialistic point of view, but surely it is only the narrow-minded who consider that sort of success to be the mirror of earnest devotion. Just as surely as we know without being reminded by dismal articles that there are many who have failed because they have not faithfully followed the steep path to "success," so also do we know that "full many a gem of purest ray serene the dark, unfathomed caverns of the ocean bear." In many a darkened place there lives the artist who has studied and suffered for Art's sake. Is he a failure? HELEN M. CONKLIN.
Engelwood, N. J., Sept. 8, 1920.

Stars and Their Appeals for Recognition

To the Editor of MUSICAL AMERICA:

May I second the letter signed "M. C." in the "Open Forum" concerning the methods of publicity practised by some of our well known stars? It is true that the public does like to know of the life of its favorites away from the footlights, but the greater proportion of that public gets entirely disgusted at the ridiculous interviews that are published and the tales that are told and retold by an enterprising press agent. There are many examples to prove that these methods are anything but necessary.

"M. C." mentions Dorothy Dickson to prove her point. How happy we should be if some of the above mentioned stars would take Miss Dickson, or rather, Mrs. Carl Hyson, as their example. I lived in the same hotel with Mrs. Hyson all last winter and I have never seen a more charming family than Mrs. Hyson, her husband, Carl Hyson, and their fascinating little daughter, Dorothy. No one, to see Mrs. Hyson, would guess that she is a public idol, she is so charming and unaffected and so evidently devoted to her husband and baby. Everyone who was fortunate enough to know her spoke of her simplicity and graciousness and those who could not meet her felt happier for seeing her around.

This is no brief for Dorothy Dickson, however lovely she may be, but is merely to help prove to some of our other stars that we laymen do not always care for the ways by which they seek to keep themselves before the public eye. We may be amused but we do not respect the artist as we do Miss Dickson, Mme. Homer, Maude Adams, Mme. Sembrich and others, who are content to let their artistic results speak for themselves.

HELEN LEWIS.
New York City, Sept. 1, 1920.

More Information About the Harpists
To the Editor of MUSICAL AMERICA:

When pressure of matter led to edi-

torial curtailment of my article about the National Association of Harpists, printed in your issue of Sept. 4, under the caption, "New Association Aims to Band Harpists of Country Together," some information was omitted which I must request you to present to your readers with equal publicity, since it appears to me indispensable to a full appreciation of the organization's significance and importance.

The matter to which I refer is the list of members of the Advisory Council and Indorsement Committee. The Advisory Council consists of Viola T. Abrams of the Russian Symphony Orchestra, Mme. Marie Bailly of the Symphony Society of New York, Wanda de Chiari of the Russian Symphony, Mrs. Amelia Conti of the Chicago Opera Association, Vincent Fanelli, Jr., of the Philadelphia Orchestra, Alfred Holz of the Boston Symphony, Alfred Kastner of the Philharmonic Orchestra of Los Angeles, Djina Ostrowska of the Detroit Symphony, Joseph Vito of the Cincinnati Orchestra, and Henry J. Williams of the Minneapolis Symphony.

The following composers are members of the Indorsement Committee: Ernest Bloch, John Alden Carpenter, Acacio Cotapos, Rubin Goldmark, Percy Grainger, Victor Herbert, Charles M. Loeffler, Serge Prokofieff, Serge Rachmaninoff, Dane Rudhyar and Edgar Varèse. These conductors also belong to the Indorsement Committee: Modest Altschuler of the Russian Symphony, Artur Bodanzky of the National Symphony, Frank Damrosch of the Musical Art Society, Walter Damrosch of the Symphony Society of New York, Ossip Gabrilowitsch of the Detroit Symphony, Richard Hageman of the Metropolitan, Alfred Hertz of the San Francisco Symphony, Pierre Monteux of the Boston Symphony, Kurt Schindler of the Schola Cantorum of New York, Giulio Setti of the Metropolitan, Nikolai Sokoloff of the Cleveland Orchestra, Frederick Stock of the Chicago Symphony, Leopold Stokowski of the Philadelphia Orchestra, Josef Stravinsky of the New York Philharmonic Society, Albert Wolff of the Metropolitan, and Max Zach of the St. Louis Symphony. Thanking you for your courtesy. I remain very sincerely yours,

CARLOS SALZEDO.

Seal Harbor, Me., Sept. 6.

Do We Need German Artists?

To the Editor of MUSICAL AMERICA:

Is it necessary to import more German artists? Have we not had enough of them with us even during the war? To be sure, some of these became citizens, married Americans, or suddenly discovered that they had been born in Switzerland or some other unobjectionable country.

In recent issues of your paper I have read of the coming of at least three new German artists. I do not of course know where they were actually born, but they are certainly identified as German singers.

These singers and others, of enemy-alien repute will take away many engagements from American artists, who have done so much to raise and to proclaim America's place in the world of music.

Is it fair?

New York, Sept. 3.

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INTRODUCING CASPER R. GOODRICH, WHO CONSIDERS MUSIC "A FAD"

Meet Rear Admiral Casper R. Goodrich, United States Navy (Retired)

By CHARLES D. ISAACSON

IN the esteemed New York *Times*, Admiral Goodrich recently took up nearly a whole page with an article entitled "The Horrid Din Called Music," in which he asks, very seriously, if the love of music is a genuine passion or a fad. At the conclusion of his screed, he bows nicely and says that inasmuch as what he has said is so, therefore music is only a fad. *Q. E. D.*

He is afraid that he will be taken to task, he says, that he will be looked upon as a hopeless Philistine. But he accepts the inevitable. Other people have suffered for their opinions. Brave Admiral Goodrich! Can you not picture him in gallant attitude, in full dress uniform, leading a squadron of battleships against the forces of that scoundrelly fad, Music?

Although the conclusions drawn by the Admiral are quite obvious, at the outset

he admits that the answer to his question (is it a fad or a passion?) is difficult to find, yet the search has given him a deal of pleasure. Although he confesses to the awful sin of having taken a bit of pleasure in music at odd times, and to have found that under certain conditions, not named, that music is capable of taking one out of one's grosser self (none is readier to admit this than he—Fie, Admiral Goodrich!) he seems to confuse the Great Art of Music with its false and counterfeit Substitute. He makes no distinction between that which is gross in music and that which is beautiful.

He sets out to demonstrate his conclusion that music is only a fad and then launches (without distinction) into a violent attack on the rattle-trap noise which is given at meals. This he sets up as music, O Mozart, O Beethoven, O Wagner. Exit masters, enter your puppet *Ersatz*.

Somewhere I wrote that music is many things to many people. "To some," I then declared: "It is a noise at meals, a

rag and a bone and a clank of heels. To others it is something to cover up conversation." Oscar Wilde it was who said through the lips of one of his simpering duchesses, "Music is so romantic, especially when it is played loud." But because some mistake the empty noise in a cabaret for divine music itself shall that error cause the beauties of the genuine to be classed in with the ugliness of the other?

Dear Admiral Goodrich would not for one moment wish me to apply his method of drawing conclusions in, let us say, a discussion of the navy. There are pirates on the high seas, villainous individuals who operate treacherous U-boats which give no mercy. Surely it would not be nice to say that the navy is a band of pirates and villainous murderers, classing all the gallant gentlemen who have fought, bled and died like heroes. That would be unfair to Nelson, the crew of the Merrimac, the martyred brave of many wars, who gave their lives, inspired by the noblest ideals and the purest patriotism. However, surely the navy must not be labeled with the dear gentleman's misapprehensions, for isn't it a strange thing in view of what he says that the warships would not be without their music—that the boys delight in making their own, with player pianos and phonographs long since worn out. I remember with what gusto and joy the jackies listened to concerts, with old, broken records and rolls. And at their meals, too.

Not a Question of "Jazz"

I would assure the Admiral that nobody is more antagonistic to the spread of noisy jazz than the present writer. It is rather difficult to talk when it's going on. But it must be remembered that until more people recognize that when they ask for music, they want the best, delicate-tempered individuals must suffer. Of course as the Admiral points out the restaurants wouldn't have that sort of thng if the patrons didn't want it. I have never seen anything quite as commonly dispensed as that kind of music, unless there was a very serious demand for it. How often the managers and proprietors have sought to eliminate the great expense of the musical program I leave to the history of the musical unions to recount. The managers are not eager to pay any more than they must. Yet, the prosecuting attorney at music's trial is certain that if the vote were taken, music would be eliminated.

Some of the motion picture theaters have made the experiment of eliminating music. It was a costly experiment. It dreadfully decreased the amount of money taken in at the box office. Now,

reversing the procedure, the theaters of the country are making every effort to introduce as much music as they can—to draw the crowd.

Admiral Goodrich tells a charming story.

After a trip from Europe on one of the old German liners, some musicians who had played during the voyage asked for money for their benefit. Goodrich said: "I would willingly have paid you five pounds sterling at the beginning of the voyage not to have played at all. But now not a penny." Those around the Admiral followed suit. From which Goodrich concludes that the feeling is against music. In reading the story, one wonders how the musicians have managed to subsist so long, unless others less harsh than he saw fit to give them a trifle.

One can agree with the Admiral that many just for fashion's sake go to hear opera and classical music (it will be noticed that he goes from the jazz nuisance to the master art without warning or change of expression—it is all music to him). The adherents of music who pay their money for that reason are doubtless repaid. But what are we to say of the millions who are learning to spend their hours in concert hall and in their own homes, listening to the melodies and harmonies they love?

Finds Music Only Sensuous Pah

There is nothing "spiritual" about music—so the Admiral declares. It is only sensuous Pah; with that he thrusts the Art composers and all overboard.

To prove that music amounts to nothing, he insists that the Germans and the Negroes, the two lowest races, love it most. Now there are so many errors in that one statement that it would take almost all day to correct them. First, Germans are not the most musical people, nor have they brought the art to its highest perfection. Not one of the great composers, outside of Brahms and Strauss, was a German purely. Only Coleridge Taylor and Burleigh were Negroes. What are we to do with the Saxons, the English, the Italians, the Russians, the Austrians, the French, the Bohemians, etc. Nor are we prepared to-day to admit that the Germans are the lowest of races. We may confess that the leaders in the militaristic party which was in control of the country were without soul. But what did the poor musicians have to do with that?

I must disagree with the premises of the Admiral, to wit: (1) Since the Germans proved to be ruthless that music has no moral worth; (2) Since all artists are not the ideal of perfection, music has no spiritual significance; (3) Music has no uplifting power except in an ecclesiastical setting; (4) Music passes away while other arts remain.

Even in the event that the Germans really were all that is said of them, that does not make music a powerless thing, anymore than Christianity can be said to have failed because of this war. Music has done so much—right during the war to make hearts lighter, to make hearts braver. I am sure it will not be so quickly forgotten.

As to the moral worth of musicians. I have not observed that painters have become Apollos; that doctors have become perfect specimens of health; that naval officers are thoroughly *en communion* with the sea.

As a critic of painting once observed when he was condemned for not being able to paint: "I can tell when an egg is bad without having been a chicken." Too true, the musicians are only the instruments of the art—they are the technicians, so concerned with the mechanics of their work that only rarely does there appear a master who is a great soul as well. But hold on, Admiral, this also applies to painters, sculptors and writers—even to preachers who deliver wonderful sermons and yet are not always saints. Even with admirals, who wear the uniform, we do not find always capable or noble men. However, that is of no import.

We who listen to music know how we feel; we have been made to see the light of God through the shimmering notes of a symphony. No words can picture what the delicate shades of emotion in music have told.

In prisons, I have beheld criminals weep over a violin's message or a piano's sobbing notes. I have seen in the room of a crowded tenement, idealistic folks, soaring far off on their imaginary wings—far away from church or cathedral. Music supplies its own ecclesiastical atmosphere.

As for the libel by the Admiral that artists in music must not be confused with those who create monuments in

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[Continued on page 30]

Meet Admiral Goodrich!

[Continued from page 29]

bronze, has he forgotten two things? One is this: the interpreter is only giving the momentary message—the composer wrote for all time. The other point is this: That for those who are great enough (be they poor in money and intellect but great in soul) music is not a fleeting something, living then dying. Ah no, melodies of the past which I have heard—you are ever recurring to me! You are living memories, and every time I hear you again, I love you more and more! You are as human beings—no, angelic beings to me. But whether or not, the music recurs, there is this to remember. The canvas is on the wall, nailed to it; the sculpture is

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on the pedestal, marked "Do not touch," but music enters my heart, penetrates to my soul and lives with me forever.

Is this a fad? Not permanent—which has been in the hearts of men and women since the beginning of time—indeed dear Admiral, music is much older than navies. To-day it is growing in power and usefulness—instead of being for the few it is becoming the possession of the many. I refer to the classics, the greatest solace ever bequeathed by man to man.

But dear me, dear me, I had almost become excited over the quaintness of that bellicose hero (retired) Admiral Goodrich, I will let him have the last word. Here it is just as he wrote it. Says he:

"A real passion is characterized by permanence. Can this be said of the exaggerated love of music. Assuredly not. We all remember when every household was regarded as incomplete, if it lacked that newly invented instrument of torture, the phonograph, when immediately after dinner the host rushed to turn it on and keep it at work throwing out its unnatural and metallic notes.... The phonograph of to-day is vastly improved, but its voice is silent now except when called for. In short, it was for a time a fad and nothing more."

That proves to his satisfaction at least, that music is not a genuine passion but a fad. And the esteemed *Times* gave him nearly a page and named the article "The Horrid Din Called Music."

Rudolph Bochko to Make Début in Carnegie Hall

Rudolph Bochko, the Russian violinist, will make his début at Carnegie Hall, Saturday afternoon, Oct. 2, and will have the assistance of Alexander Stock, accompanist. Mr. Bochko will offer a Sinding suite, Saint-Saëns's Concerto in B Minor, the Polonaise Brillante of Wieniawski and a group of compositions by Chopin, Burleigh and Kreisler and a Kreisler transcription of Granados's Spanish Dance.

Elizabeth Lennox to Remain Under Walter Anderson's Direction

It was stated in a headline in MUSICAL AMERICA of Sept. 4, that Elizabeth Lennox would be heard next season under new management. While Miss Lennox will appear in certain concerts booked by the International Concert Bureau by special arrangement and with the approval of Walter Anderson, she will still be under Mr. Anderson's exclusive management.

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LEXINGTON SERIES TO BEGIN SEPT. 19

Noted Artists to Appear in Sunday Night Concerts at Popular Prices.

Commencing Sunday evening, Sept. 9, the Lexington Theater, the last musical edifice built by the late Oscar Hammerstein, will inaugurate a Sunday night series of concerts under the management of the Musical Bureau of America, of which Mischa Appelbaum is the executive director, commencing with a joint appearance of Toscha Seidel, violinist, and Harold Bauer, pianist, followed by Leopold Godowsky and Max Rosen on Sept. 26.

Among the noted artists engaged for this series, which will continue for thirty-nine consecutive weeks, are Ema Destinn, Alessandro Bonci, Riccardo Stracciari, Margaret Matzenauer, Max Rosen, Jan Kubelik, Frieda Hempel, Mischa Levitzki, Helen Yorke, Carlo Enciso, Nina Tarasova, the Russian Symphony and others who are to sign contracts within the next fortnight, it is announced.

A special feature of these concerts will be the prices at which tickets will be sold. The purpose is to make them universally popular, and to accomplish this besides the excellence of the programs,

the prices will be graded for all purposes. Season tickets will be sold at a discount of 10 per cent and blocks of tickets for the season will be sold at a further 10 per cent discount, for the benefit of organizations, associations, music clubs and schools.

David Bispham and Georgette LaMotte to be Heard Jointly

CHICAGO, ILL., Sept. 13.—David Bispham, baritone, and Georgette LaMotte, the young pianist, are to make a joint tour during the coming season under the management of Ora Lightner Frost. While Miss LaMotte is comparatively unknown in the East, the fact that the veteran singer chose her as an associate testifies to her artistic ability. F. W.

Campbell-McInnes and Jan Hambourg Returning From Europe

Jan Hambourg, violinist of the Hambourg Trio, and J. Campbell-McInnes, the English baritone, who made a number of important appearances last season, are returning to America this month after a summer spent in England and Scotland. Mr. Campbell-McInnes will be associated with the Trio the coming season, but will give individual recitals as well, including one for the Pittsburgh Friends of Music on Jan. 23.

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John Doane Back from California to Resume Work



John Doane, New York Accompanist and Coach, With Alice Barnett, Gifted California Composer, at Her Bungalow at San Diego.

After a summer on the Pacific Coast John Doane, the New York accompanist and coach, returned to New York last week and has resumed his work at his studio in East Thirty-fifth Street and also as organist of the Church of the Incarnation.

Mr. Doane spent the summer with his mother at their home at San Diego, and while there appeared in four organ recitals. In addition he gave a musical at his home before an invited audience of

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prominent musical persons. In the above picture Mr. Doane is shown with Alice Barnett, the gifted composer, many of whose songs have been sung by prominent artists in recent years, among them Louis Graveure, Marie Tiffany, Corinne Rider-Kelsey and others. Mr. Doane is an admirer of Miss Barnett's music and has introduced it to many singers in the East since his coming to New York two years ago.

DINNER FOR GOLDMAN

Testimonial Planned for Band Director After Concert on Oct. 10

Edwin Franko Goldman, who completed his twelfth week of summer nights' concerts at Columbia University with his military band last week, will next be heard at Carnegie Hall, Sunday evening, Oct. 10, with his complete band, including two soloists, one of which will be Ernest Williams, cornetist, who has proven during the three years at Columbia to be the most popular soloist engaged by Mr. Goldman. Following the concert at Carnegie a testimonial dinner will be given Mr. Goldman and his band by noted music patrons, including the Mayor of New York and other city officials.

While the plans for the next season have not been completed, Mr. Goldman has accepted the invitation to continue the concerts at Columbia University, but before beginning this series and immediately following its conclusion, he will make an extended tour. The tremendous popularity of band music, which has been attested by the fact that during the season just closed more than 500,000 persons attended the concerts, numbering as high as 20,000 in one evening, this organization has been invited by the municipal authorities of many cities in the East and Middle West to visit those cities and arouse an interest in municipal music. This summer tour will necessarily be brief, but it will be followed immediately by a long fall and winter tour, commencing next September.

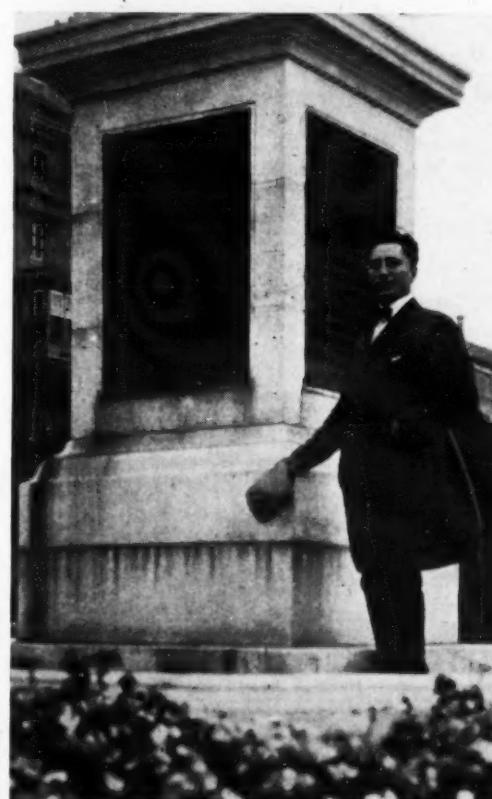
PER NIELSEN RETURNS

Baritone Sang American Songs at Two Courts on Trip Abroad

Returning on the *Stavangerfjord* from Bergen, Per Nielsen, the Norwegian baritone, arrived in New York on Sept. 8. Mr. Nielsen visited the offices of MUSICAL AMERICA on Friday of last week and told of his appearances abroad at two courts, where he sang a number of American songs with great success. While abroad, Mr. Nielsen visited his home in Norway and also went to Denmark, France and England.

Mr. Nielsen will again be director of the music department at Westminster College, New Wilmington, Pa., this season. In addition to his teaching he will be occupied with the arrangement of an artist-course in which he will present Julia Claussen, Marguerite Namara, Marie Morrissey, Augusta Cottlow, Mario Laurenti and Rafaelo Diaz.

Samoiloff Visits Historical Haunts on Vacation Trip



Lazar S. Samoiloff, the New York Vocal Teacher, at the Statue of General Wolfe in Quebec.

"Seeing America first this summer, Lazar S. Samoiloff, the New York vocal instructor, spent his vacation visiting many places of interest in the United States and Canada, among them Niagara Falls, Buffalo, Detroit, Mt. Clemens, Montreal and Quebec. He is shown in the above picture before the statue erected to General Wolfe, the ill-fated English general in the French and Indian Wars. On Mr. Samoiloff's arrival in Detroit he received a request from the American Legion to sing for them, remembering the pleasure he gave them last summer when he sang at Mt. Clemens. Mr. Samoiloff acceded to their request and sang for the boys both in Detroit and Mt. Clemens, his audience being enthusiastic in their appreciation each time.

He returned to New York ten days ago and has already begun a full schedule of teaching at his studios in Carnegie Hall.

Ysaye Returns from Abroad

Eugene Ysaye, violinist and conductor of the Cincinnati Symphony, returned

from Europe on the *Lorraine* on Sept. 13. Joseph Adamowski, of the New England Conservatory of Music, was on the same steamer.

Milton Aborn's Daughter Marries

Mr. and Mrs. Milton Aborn have announced the marriage of their daughter, Fannie to Alvin H. Sour on Sunday, Sept. 12, at New York City.

Florence MacMillan Goes to Lake George for Rehearsals With Mme. Homer

Florence MacMillan, the New York pianist, coach and accompanist, left recently for Lake George where she will assist Mme. Louise Homer in rehearsals. Both singer and accompanist will be busily engaged preparing many new programs for the fall and winter season.

Mishel Pastro, Russian violinist, has returned to his New York home and is working on the program of his initial American recital, which will be given at Carnegie Hall.

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SALMAGGI PRESENTS EXCELLENT "AIDA"

Edith de Lys, Guest Artist, Impressive in Name Part
—Cast Generally Good

The Italian Lyric Federation, Chevalier Alfredo Salmaggi, director, presented "Aida," the first of its fall series of operas, at the Academy of Music in Brooklyn on the evening of Sept. 11. The performance was in most respects an admirable one, and furthermore showed a distinct advance in every way above the previous ones, the best possible thing to say about any organization.

With regard to the singers, the honors go easily to Edith de Lys, who, as guest-artist, sang the title rôle. Miss de Lys has sung leading parts in all the great European operatic centers for a number of years, but has not been heard in her native America excepting a few appearances with the ill-fated New Orleans company of last season. This, then, was her first hearing in New York. It was a performance that tempts one to overuse of superlative. Miss de Lys's voice is a lyric edition of Destinn's and singularly like the voice of that great artist, both in quality and method of production. It has a warmth in its lower register that is almost contralto-like but without the "booy" sound that sopranos sometimes affect when singing low down. The high

tones are clear and bell-like and of delightful texture, whether sung loud or soft—another point in common with Destinn. Histrionically, Miss de Lys's work was delightful to the last detail. Any artist who can take a part like *Aida* and put something new into it is indeed an artist, and from the first to the last the characterization was such that it might have stood alone, without any singing at all. Which does not happen very often on the operatic stage. Viewed as a whole, there seems little doubt that if Edith de Lys gets the opportunity she deserves of appearing with one of the greater opera companies in this country she will be reckoned one of the great singing-actresses of the era.

Of the rest of the cast, Carlo Ferretti, as *Amonasro*, was the best. He sang excellently and acted with much finesse. Carlo Marziali, as *Rhadames*, sang with much volume of tone, but was lacking in restraint. His voice is a fine one and his high tones especially good. Maddalena Bossi, as *Amneris*, sang exceedingly well but was hardly impressive dramatically in this most dramatic of rôles. The remainder of the cast was not especially noteworthy. Fulgenzio Guerrieri conducted well, except for several unexplained rapidities in tempo and a tendency to let his brass choir take matters into their own hands. The chorus was excellent.

Before the last act Chevalier Salmaggi made an interesting speech in which he outlined the aims of the Federation.

J. A. H.

New York Philharmonic to Open Series in Springfield, Mass.

SPRINGFIELD, MASS., Sept. 15.—The first number of the Steinert Concert Series will be given by the New York Philharmonic Orchestra with Yolando Mérö as soloist, on Nov. 3. Other artists who will appear in the series are: Geraldine Farrar, Mary Garden, Anna Case, Jacques Thibaud, and Louise Homer and her daughter.

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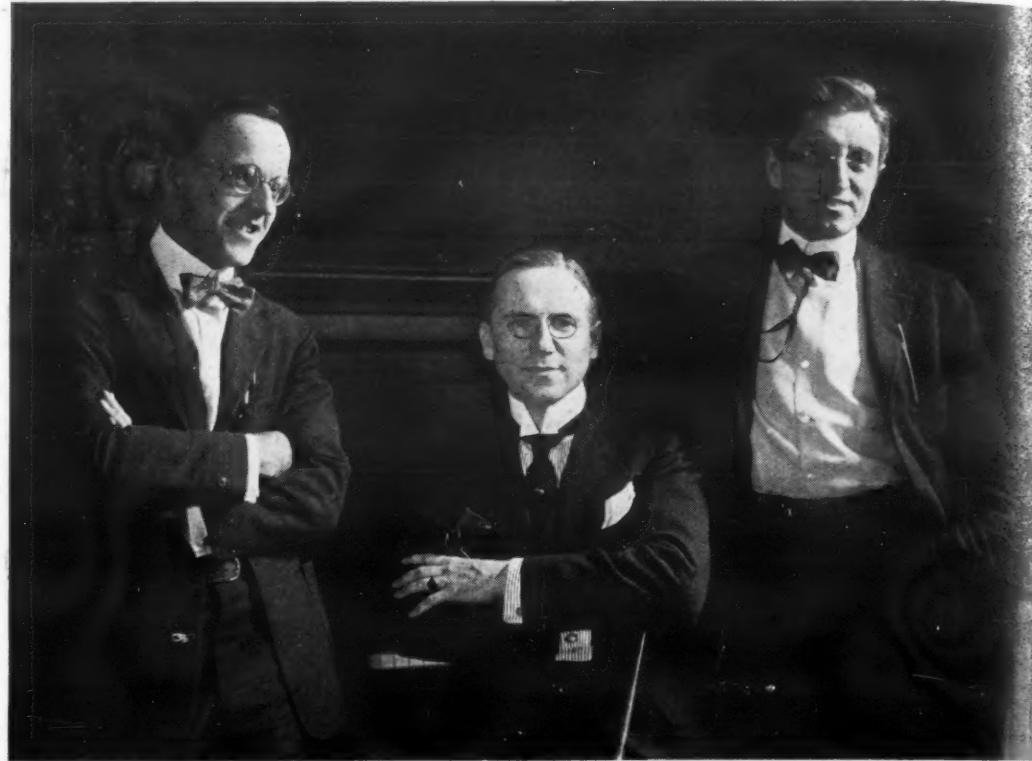
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Information and Booklet upon request.

Song Composers Assist Music School Settlement in Brooklyn



Three American Musicians Who Are Aiding the Brooklyn Music School Settlement in a Unique Manner. From Left to Right—Arthur A. Penn, Composer; Edward Johnson, Tenor Chicago Opera Association, and Frederick W. Vanderpool, Composer

THE Brooklyn Music School Settlement, greatly in need of funds to provide quarters for the increased number of students and to insure the continuation of the work, hit upon a novel plan which, so far, has met with considerable success. Instead of the usual drive or campaign, it was suggested that ten of our well-known American composers should each write and donate a song, the royalties from which would be used for the school. Among the composers who came forward with the promise of such a donation, were: Harriet Ware, Charles Gilbert Spross, R. Huntington Woodman, Oley Speaks, John Barnes Wells, John LaFarge and Edward Marzo.

Manuscripts have been received from Mr. Marzo, Mr. Spross and Messrs. Vanderpool and Penn who wrote both words and music in collaboration. This last

song, "That Night," is the only one yet published, but it has been sung with considerable success and has been featured on the programs of Edward Johnson of the Chicago Opera Association, who was the first singer to use it.

The Brooklyn Music School Settlement does not attempt to foster genius or train virtuosos. It aims to provide two things for the musically interested student, a general musical training and a keen musical appreciation. The fundamental idea is to instill the power to listen to music with intelligence and pleasure, and to create thereby the love of beauty and self-culture. To develop this individuality in every child and make music a living, familiar force in people's lives is the object of the school.

"Fortunately help is coming to this good work so that it will continue," said Mary T. McDermott, the secretary, "but much more is needed. Why do not more composers offer a similar Vanderpool-Penn donation?"

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STOKOWSKI WILL FEATURE NOVELTIES

Three Choral Concerts on Philadelphia Schedule—Other Organizations Publish Forewords

PHILADELPHIA, Sept. 13.—Music-lovers here are just beginning to get a glimpse of the road for the ensuing season, with a suggestion of some of the stops *en route*. Up to this week they have known that there would be opera as well as symphony concerts at the Academy of Music, now rescued from projected commercial uses. The abstract reassurance of this has been turned into something concrete through the early fall announcements of several of the major organizations.

First in importance is that of the Philadelphia Orchestra, made by Arthur Judson, and this is of more than local interest. The regular season of Friday afternoon and Saturday evening concerts will open at the Academy on Oct. 15-16, and Leopold Stokowski will conduct twenty-three of the twenty-five pairs of

concerts. The other two will be conducted by Ossip Gabrilowitsch on Jan. 7 and 8 and 21 and 22. Mr. Stokowski will also conduct the concerts given in a number of out-of-town places beginning Jan. 10. The orchestra has decided to limit its out-of-town concerts to those places in which a series of concerts is given. This, of course, includes New York, where the number of programs has been increased steadily since Mr. Stokowski's entry there. Last season there were five. The new season will witness eight and the houses have already been sold out by subscription. Five concerts each will be given in Wilmington, Baltimore, Washington and Harrisburg; ten in Pittsburgh and four in Toronto. The educational series will include five concerts at the University of Pennsylvania and one at Princeton, where the extension of the orchestra's work has long been desired by the university circle.

The policy of having choral concerts was so successful last season, when the Philadelphia Orchestra Chorus was organized, that three such programs have been arranged. Stephen Townsend, of Boston, who did such admirable work in organizing and drilling the choral contingents, has been re-engaged for the same task. Mr. Stokowski has already selected his numbers for these programs and will present Mahler's Second Symphony, Beethoven's Ninth, and the Brahms Requiem. He is not yet ready to announce his other programs even in outline, but has sent word that his summer in Europe has resulted in the acquisition of a number of novelties of genuine interest and merit, some of which will be given their American premières in Philadelphia or New York during the season.

Twelve of the concerts this season will be purely orchestral or have as soloists distinguished members of the orchestral personnel, among them Thaddeus Rich, concert master and assistant conductor, and Michel Penha, the new first 'cellist. Cyril Scott, the English pianist and composer, will make his American début here, playing, it is hoped, his new concerto for piano and orchestra. Carlton Colley, the talented young Philadelphia violinist, who won the Stokowski gold medal last spring, will be given a solo appearance with the orchestra. Another newcomer will be the Russian violinist, Alexander Schmuller. Among the other soloists will be the pianists, Sergei Rachmaninoff, Olga Samaroff and Mischa Levitski, who has played often in this city but never with the orchestra; Fritz Kreisler and Jacques Thibaud, violinists; Hans Kindler, 'cellist, who resigned his desk as principal 'cellist with the orchestra last spring in order to enter a

concert career; and as vocalists, Margaret Matzenauer, Hulda Lashanska and David Bispham. The ticket sale is now on and it is reported that it is far heavier than at any like period in the history of the organization. Arthur Judson continues as managerial director of the orchestra, a position he has filled for several years, and Louis Mattson, who has been associated with the Philadelphia Orchestra Association for so long a part of its twenty-year history that he is an authority on all its aspects, is again the assistant manager.

The Italian Lyric Federation, which gave a late spring revival of "Otello" with popular and artistic success, will enter the local operatic field under the direction of Alfredo Salmaggi, of New York, where the organization is also to give performances. The Philadelphia productions will be given at the Metropolitan Opera House on Thursday evenings and Saturday afternoons, beginning Oct. 7 and running into the spring. The Metropolitan will also house an elaborate series of concerts beginning on Sept. 30, with a joint appearance of Eugen Ysaye, violinist, and Alfred Mirovitch, pianist. Other concert givers in the series will be the Isadora Duncan Dancers, featuring Beryl Rubinstein, pianist; Jan Kubelik, Luisa Tetrazzini, coloratura soprano, in a farewell tour, and Titta Ruffo.

On Nov. 7 the Chamber Music Association will enter on the fourth year of its Sunday afternoon music programs at the Bellevue-Stratford. The following organizations will play: Flonzaley Quartet, two programs; Philadelphia Orchestra Ensemble, two programs; Rich Quartet, Letz Quartet, Rich-Kindler-Hamann Trio (a new organization from which much is expected), and a Jacques Thibaud-Alfred Cortot coalition for chamber music for violin and piano. The Monday Musicales will be continued this season, beginning Nov. 15 and running into the spring. The following soloists have been engaged: Fritz Kreisler, Margaret Matzenauer, Alfred Cortot, David Bispham, Helen Stanley, Hans Kindler, and Sergei Rachmaninoff. One of the early concerts of the season will be the appearance and likewise the début here of Tom Burke, the Irish tenor from the Covent Garden Opera, who will sing at the Academy early next month. Later in the month will be the annual recital here of Ossip Gabrilowitsch.

Olga Samaroff will give her series of performances of the complete list of thirty-two Beethoven piano sonatas in the ballroom of the Bellevue-Stratford. This is the important and novel series that had to be abandoned last season on account of Mme. Samaroff's ill-health. Mr. Stokowski, her husband, will deliver explanatory lectures. W. R. M.

Adelaide Gescheidt Re-opens Studios for Winter Season



Adelaide Gescheidt, New York Vocal Teacher at Lake Copake, N. Y.

Adelaide Gescheidt, vocal teacher, has returned to New York from her vacation and re-opened her studio in Carnegie Hall on Sept. 6. Miss Gescheidt will also receive pupils at her residence studio at 347 West Eighty-fourth Street, in order to accommodate the many applicants for instruction under her. Miss Gescheidt's assistant teachers of Miller Vocal Art-Science Standardized are Henriette Gillette, Eleanor Waite and Frances Miller. Charles A. Baker will be in charge of the work in interpretation. Miss Gescheidt is represented in Boston by Mable S. Briggs.

The Sunday Night concert season at the Hippodrome, under the direction of Charles Dillingham, will begin on Sept. 26, when a gala concert by Sousa's Band will be given in celebration of the band leader's twenty-eighth anniversary with his popular organization.

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JACKSONVILLE, FLA.—Jessie De Vore, violinist of Chicago, has accepted a position on the faculty of the School of Musical Art.

CEDAR FALLS, IOWA.—Hart's All-Girl Band of twenty-six pieces has given several concerts here this week during the Cedar Valley Fair.

HAVANA, ILL.—William Phillips, baritone, and Alice Phillips, soprano, recently made their second appearance of the season at the local Chautauqua here.

PORLTAND, ORE.—Miss Ruth Agnew, soprano, a pupil of Paul Petri, sang for the Cox-Roosevelt Club at the Central Library on Wednesday evening.

PITTSFIELD, MASS.—Prof. Sumner Salter, director of music at Williams College, gave an interesting organ recital at South Church on last Sunday evening.

CHARLESTON, S. C.—The Charleston Musical Society announces the Cincinnati Symphony Orchestra as its eighth artist attraction in the Sunday afternoon series of concerts.

PORLTAND, ORE.—Howard Barlow has been spending the week end in Hood River with friends. Mr. Barlow will return to New York on Tuesday and resume his musical activities.

LOS ANGELES, CAL.—Brahm van den Berg, pianist, who has spent the past year in his native Holland, writes from Antwerp that he expects to return to this city this fall to resume his teaching.

PASADENA, CAL.—Mr. and Mrs. Will M. Richey and Mrs. W. J. Carr have given musicales recently in honor of Mrs. Benjamin Buckingham and Nellie Bryant, Chicago singers, who are visiting in Pasadena.

TORONTO, CAN.—A recent arrival in Toronto is Mairi Matheson, contralto, who sings the folk songs of the Hebrides in her native Gaelic tongue. She sang often for the Canadian soldiers at their English camps during the war.

PASADENA, CAL.—Raymond Harmon, tenor soloist at the First Baptist Church, left last Sunday for New York City, where he will remain until about Oct. 1. Mr. Harmon will fill a number of recital engagements while he is in the East.

STONY CREEK, CONN.—William Pomeroy Frost, formerly tenor soloist at Trinity Protestant Episcopal Church in New Haven, sang two groups of songs at the concert given at the Church of Christ here on last Friday evening.

WEST SPRINGFIELD, MASS.—Georgia F. Wathen of Woonsocket, R. I., has been appointed supervisor of music in the public schools for the ensuing year. Miss Wathen has studied music in Dartmouth for three years and in Tewksbury for one year.

MANSFIELD, OHIO.—Florence MacDonald has accepted the position of organist and choir director at Grace Episcopal Church. Marjorie Hurxthal, the former organist for eight years, has assumed similar duties at St. Mark's Church in Toledo.

BALTIMORE, MD.—Ethel Mitchel was awarded the gold medal as the best child singer in the children's song contest, which was one of the features of the community singing at the public parks this summer. The leader of the contests was E. V. Cupero.

MIDDLETOWN, CONN.—James V. Conklin, who has been organist at St. Francis Church for the past six years, was presented a purse of gold upon his departure for New York City, where he will take a course in public school music in Columbia University.

SALINAS, CAL.—Gladys Ogborn has been appointed supervisor of music in the new high school which will be opened this month. Miss Ogborn comes from Santa Barbara, where she has lived for the past two years, taking a prominent part in the musical life there.

WAYNE, NEB.—Jesse Joseph Coleman, who has been head of the music department of the State Teachers' College here, has moved with his family to Los Angeles, Cal., where he and Mrs. Coleman, who is a teacher of violin, have taken studios in the Blanchard Building.

PORLTAND, ORE.—Mrs. Mary Dearborn Schwab, soprano, who has lived in New York for several years, has asked for her release from two church choirs in New York, and will hereafter make her home in Portland. As a concert and church soloist Mrs. Schwab has been very successful.

PORLTAND, ORE.—Martha Reynolds has returned from her trip to Mt. Rainier and is supplying the position of organist at the Sixth Church of Christ, and at Temple Beth Israel. Louis Barron, violinist, has been appointed director of the chorus choir of the Centenary Methodist Episcopal Church.

PORLTAND, ORE.—Waldemar Lind, violinist, who has been chosen leader of the reorganized orchestra of the New Mission Theater in San Francisco, was at one time a resident of this city and director of the Portland Symphony. He is at present one of the first violinists in the San Francisco Symphony.

NORFOLK, CONN.—Sydney Thompson and Mme. Marcelle Granville gave a recital recently for the benefit of the Connecticut Women's League for Animals. Miss Thompson, who is a former pupil of Yvette Guilbert, was heard in old lays and ballads of Europe. Mme. Granville sang Swiss folk tunes.

CHICAGO, ILL.—The General Federation of Women's Clubs, of which Mrs. Marx E. Oberndorfer is president, is seeking to counteract the use of vulgar popular songs by aiding in the development of all good American music. As president of the club, Mrs. Oberndorfer will direct the musical activities of more than 10,000 clubs.

BOSTON.—John Smallman, conductor of the Los Angeles Oratorio Society, and a singing teacher in that city, has been spending several weeks in his former home, Boston, for the purpose of coaching with his former instructors in singing and conducting, Frank E. Doyle and Emil Mollenhauer.

TORONTO, CAN.—H. A. Fricker, organist of the Metropolitan Methodist Church, has introduced a new feature in the form of a free organ recital every Saturday afternoon at four o'clock. Dr. Fricker, who is well known as director of the Mendelssohn Choir, is giving the recitals to arouse a greater interest in music.

COLUMBIA, MO.—Mrs. Anna Froman of St. Louis has been appointed vocal director of the Christian College Conservatory of Music, where she will have full direction of all musical activities. Mrs. Froman is also a pianist of ability, being a graduate of the Chicago Musical College, where she won two diamond medals for piano playing.

WINCHESTER, KY.—Mrs. R. P. McCowan, contralto soloist of South Highlands Presbyterian Church, Birmingham, Ala., assisted in a sacred concert at the First Christian Church here recently. Mrs. J. M. Walker is organist and F. M. Charlton is director of the chorus. Special concerts are given each month.

SAN JOSE, CAL.—Arthur F. Fuller gave an interesting recital at Elks Hall here recently. Because of a physical misfortune he has been unable to stand or sit upright for many years, so his entire program, consisting of piano, vocal and

whistling numbers, was given in a reclining position. Mrs. Linda Zink Roper was the accompanist.

MANSFIELD, OHIO.—The last program in a series of recitals given at the Westbrook Country Club was presented by Katherine Shaffer, violinist; Eugene Smart, cellist; Minnie Marks, pianist; Katherine Dirlan, soprano; Pauline Smith, contralto, and Richard Maxwell, baritone. The accompanists were Mrs. W. W. Webb and Marjorie Hurxthal.

WICHITA, KAN.—The last of the series of concerts by the Municipal Band under the direction of E. O. Cavanaugh was given at Riverside Park on Sunday afternoon, before an audience estimated at 6000. The soloist was Terence Vincent. Director Cavanaugh estimates that over 100,000 attended the fourteen concerts given by the band during the season.

BALTIMORE, MD.—Kenneth G. Faulkner, organist, assisted by J. M. Chance, recently gave a recital at the Bethel African Methodist Episcopal Church. Baltimore's Colored Concert Band, under the direction of A. Jack Thomas, is planning to make a short tour this fall. The band is composed of seventy-four musicians, and claims to be the largest organization of its kind in the East.

PORLTAND, ORE.—Mr. and Mrs. Dent Mowrey left Portland this week for New York where Mr. Mowrey will continue his concert work and composing. Several of Mr. Mowrey's pupils will go to New York and continue their musical studies with him. On Thursday Mr. and Mrs. Mowrey gave a musicale at their studio. Dr. and Mrs. J. H. Bilderback were hosts at an informal supper party in their honor on Saturday evening.

BALTIMORE, MD.—In commemoration of the anniversary of the birth of General Lafayette and the anniversary of the first battle of the Marne, a celebration was held at Mt. Vernon Place. Representatives of American and Franco-American patriotic societies, representatives from the French Embassy and Consulate participated in an inspiring program. Anna G. Baugher, a local singer, sang "The Star Spangled Banner" and the Municipal Band supplied the musical program.

PORLTAND, ORE.—A musicale was given on Saturday evening by Mr. and Mrs. George Nichols and Mr. and Mrs. J. Weston Hall at the Nichols home on Dunckley Avenue. Elizabeth Hall of Boston and Mrs. H. Albert Smith of Philadelphia were out of town guests. Barbara Sull, a violinist of this city, played several numbers, accompanied by Grant Gleason, who also gave several piano numbers. David L. Stearn, a pupil of Mr. Gleason, played and Mrs. Smith sang several songs.

PORLTAND, ORE.—Mrs. Fred L. Olsen, a local singing teacher, spent a month in New York coaching with Sergei Klibanski. Abbie Whiteside spent the summer in Seattle studying applied harmony with Miss Alchin. Mrs. Clifford Moore had a busy summer at the University of Washington. Louise Huntley has returned from New York where she studied piano with Arthur Loesser and took other work at the Institute of Musical Art. Other teachers who have returned lately are: Mrs. Harry McQuade, Anna Barker, Ethel McConnel Hicks and Mrs. Frank R. James.

PORLTAND, ORE.—The new choir of the First Congregational Church, which has a membership of twenty-five voices sang for the first time this season on Sunday evening. Joseph A. Finley is the choir master. Goldie Peterson, for three years soloist of the First M. E. Church, is the soprano soloist; Nina Dressel, formerly soloist of the First Christian Church is the alto; Warren A. Erwin is the tenor, and W. E. Robinson is the bass. Ethel Lynn Ross, formerly organist of the First Presbyterian Church of Springfield, Ill., is organist.

TORONTO, CAN.—Carlos Buhler, the South American pianist, has taken up his duties as a member of the faculty of the Toronto Conservatory of Music. Mr. Buhler was born in Buenos Aires, but he is a European by training, having received his degree from the University at Geneva, Switzerland. During the past year he has been giving concerts and lectures in the Southern States. Other newcomers at the Conservatory are Ferdinand Filion and Fern Goitre Filion, in the violin and voice departments. They have been filling concert engagements in western Canada and the northwestern States.

CHARLESTON, S. C.—The Charleston Symphony Orchestra held its first rehearsal of the season Wednesday evening at Ashley Hall. Many new members have been added to the personnel and it is expected that the organization will number at least sixty before the season opens. The first orchestral concert will be given on Nov. 21, as the first of the *concerts intimes* of the Charleston Musical Society. The soloists will be Adele Howell, Mrs. Stuart Easterby, Ida Waters, Louise King, Cotesworth Means and Lee Holmes.

CHARLESTON, S. C.—Among the pianists who have returned from their vacation are Caroline Smith and Ernestine Metz, both of whom will reopen their studios Sept. 15. Other teachers returning to resume their classes Oct. 1, are Gertrude Cappelman and Ella Hyams, pianists; Marie Baker, concert-mistress of the Charleston Symphony Orchestra, and Alma Aichel, violinist, and Lucy B. Huie, teacher of singing. Maud W. Gibbon, first cellist of the Charleston Symphony Orchestra, and manager of the Charleston Musical Society, also resumes her classes next week.

SAN JOSE, CAL.—Marian Ives is in town in the interests of the Colbert Concert Series, which will be given in San Jose this coming season. The prospectus is very alluring, including such artists as Kathleen Parlow, Paul Althouse, Julia Claussen, San Francisco Chamber Music Society; May Mukle, Laurence Leonard, Mabel Riegelman, the San Francisco Symphony; Prokofieff, Alice Gentle and Kajetean Attil. The new assembly hall of the State Normal School will be the scene of these artistic attractions.

BOSTON.—Harriet Eudora Barrows, the well-known Boston singing teacher, presented three members of her summer class in a recital at Boothbay Harbor, Maine. The singers were Alice Armstrong of Malden, Mass.; Ruth Helen Davis of Lockport, N. Y., and Gertrude Waddington of Providence, R. I. Miss Armstrong and Miss Davis are both engaged to sing at the Lockport Music Festival. Another recital arranged by Miss Barrows was given by Alice L. W. Horton, contralto, assisted by Eleanor Breerton, harpist. Mrs. Horton was highly successful in a varied program containing songs by Handel, Parker, Hahn, Gretchaninoff, Dubez, Del Riego, Repper and Burleigh.

BIRMINGHAM, ALA.—Mrs. Edna Gockel Gussen, director of the Birmingham Conservatory of Music, holds a unique position in the choir world in that she will be director this season of three of the most important church choirs in Birmingham: St. Mary's Episcopal Church, Independent Presbyterian Church and Temple Emanu-El. Mrs. Gussen's career as church organist began at the age of nine in a Covington, Ky., church. She has been playing organ and directing choirs in Birmingham for twenty-five years, having at one time or another been in charge of the music of Highland Presbyterian, South Side Baptist, First Presbyterian, St. Mary's-on-the-Highlands churches and Temple Emanu-El.

BALTIMORE, MD.—Edwin Litchfield Turnbull, the local composer, was given representation on the American Composers' Programs given in July and August at the Casino, Bar Harbor, Me., and on the Village Green, by the Boston Symphony Players under the leadership of Arthur Brooke. Mr. Turnbull's numbers, "Victory," a military march dedicated to the U. S. Marines; "Twilight," a reverie; "Lanier's Flute Melody," an adaptation of a melody said to have been played by Sydney Lanier, the American poet, while imprisoned in Point Lookout during the Civil War; "Processional March" for orchestra; "Hark, What Mean Those Holy Voices"; an arrangement of McDowell's "To a Wild Rose," and the fanfare from "Lohengrin" arranged for bass instruments, were all heard with interest.

Paolo Gallico Moves to New Quarters
Among the many musicians whom moving day will find in new quarters is Paolo Gallico, the well-known pianist and teacher. Mr. Gallico returned recently from Schroon Lake, N. Y., where he spent his vacation, and is already established in his new studio at 181 West Seventy-fifth Street. He plans to hold artist classes there in modern piano technique, based on the principles of weight and relaxation.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Elvin Schmitt, a talented young pianist, pupil of Ernesto Berumen, will appear at Paterson, N. J., on Sept. 26. Mr. Schmitt will be heard on several occasions during the coming season.

Kathryn Kerin, another young pianist, who has been studying with Frank La Forge and Ernesto Berumen, will be the solo pianist at the *Globe* concert at the De Witt Clinton High School on Sept. 22. Both young artists have been frequently heard at the La Forge-Berumen studios.

Katherine Murdock, soprano and pupil of Frederick H. Haywood, began her season with a seven weeks' tour of the Middle West, making her first appearance with the Royal Scotch Highlanders' Band and Orchestra at Columbus, Ohio. Miss Murdock is a native of Indianapolis, where she will be heard in recital on her present tour. She is featuring songs by American composers on her programs.

Several pupils of Arthur Philips, teacher of singing, whose studio is in Carnegie Hall, are winning notice in the professional field. Raymond Hunter, baritone, is singing the rôle of *Escamillo* in "Carmen" with the Dunbar Opera Company, which is on tour. Edith MacDonald, soprano, is on a thirty-two weeks' tour for the Edison company. Sophie Winfield was favorably received in the part of *Nedda* in "Pagliacci" recently at Glen Cove, L. I., and Dorothy Whittle, contralto, has been booked for twelve concerts in Tennessee and Virginia during the fall.

Arthur Kraft was to appear at the La Forge-Berumen studios in a song recital on Aug. 24, but owing to sudden

illness, his recital had to be postponed for a week.

Nina Martine, a gifted young pianist, opened the program with an excellent performance of the G Minor Ballade of Chopin. Hazel Silver, who has appeared in previous recitals at these studios, was heard in the aria "One Fine Day" from "Madam Butterfly." Bertha Stocking, pianist, made her first appearance, playing "Seasons" by Tchaikovsky, with clear technique and splendid rhythm. Leora MacChesney displayed a mezzo-soprano voice of great beauty in a group of three songs, including "Supplication" by Frank La Forge. Helen Crandall gave a poetical interpretation of two Arabesques by Debussy. The audience seemed to enjoy these two numbers very much. Charlotte Ryan sang the "Air des bijoux" from "Faust," delighting her audience with her lovely soprano voice. Erin Ballard closed the program, playing two numbers by Chopin and Liszt with great dash and clearness. Rosamond Crawford and Seneca Pierce were the accompanists on this occasion.

George Meader, the American tenor, an artist pupil of Mme. Schoen-René, who made a distinct success in his Aeolian Hall recital last winter in New York, has scored new triumphs in Switzerland, singing *Pinkerton* in "Butterfly," *Rodolfo* in "Bohème," *Turiddu* in "Cavalleria" and *Almaviva* in "The Barber of Seville." He has also scored in a concert tour and has been re-engaged for another appearance in every city he sang in. A short time ago he had the honor of singing before the Infanta of Spain in her castle. His singing was rewarded with the presentation of a gold cigarette case. Mr. Meader is returning to America for his concert season this month.

with the "Scheherazade" suite, by Rimsky-Korsakoff. Hebrew chants were sung by the Capitol Quartet, Marie Stapleton Murray, Melanie Verbouwens, Sudworth Frasier and Bertram Peacock, in recognition of the Jewish New Year, which fell on Monday and Tuesday of the week. Helen Scholder played the cello solo for "Kol Nidrei" and an appropriate setting was provided by John Wenger for these numbers. Miss Murray also gave the "Bird Song" from "Pagliacci" during the program. Mlle. Gambarelli danced a solo ballet, "The Moth and the Flame," to excerpts from Grieg's "Vöglein" and "Erotik." She also participated in the ballet to the music of Glazounoff's "L'Automne," which was danced by Alexander Oumansky, ballet master, assisted by Jessie York and Doris Niles. Melchiore Mauro-Cottone, at the organ, improvised on Middleton's "Down South," as a setting for the picture, "Honest Hutch."

Hugo Riesenfeld composed the main theme for the music surrounding last week's picture, "The Restless Sex." In a "Valse Lente" called the "Marion Davies Waltz," appeared the central idea of the incidental music used throughout the picture, and into this was woven not only Mr. Riesenfeld's own work, but the various selections from the masters with which the picture was embellished.

At the Strand, Fernando Guarneri, baritone, and Raoul Romito, tenor, were heard in a duet from "La Forza Del Destino." "The Firefly," by Friml, was played as an overture by the orchestra, with Estelle Carey, soprano, singing "Giannina Mia," from the same composition. Ralph H. Brigham and Herbert Sisson played the organ solos, and Carl Edouarde and Francis W. Sutherland conducted as usual.

Schumann-Heink Sings Aboard U. S. S. Wyoming

SAN DIEGO, CAL., Sept. 10.—After an elaborately appointed dinner party given recently on the U. S. S. Wyoming by the ward-room officers in honor of Mme. Ernestine Schumann-Heink and Captain Dewitt Blamer, the officers and crew of the ship were entertained by the great contralto in a splendid program of songs. Captain Blamer, who is now in command of the Wyoming, welcomed more than sixty guests at the dinner. Mme. Schumann-Heink sang a number of songs, both old and new, "The Rosary" being included by request. At the close of the

concert, which ended with "The Star-Spangled Banner," officers and men alike gave three cheers for the singer.

Chicago's Moving Picture Musicians End Their Strike

CHICAGO, Sept. 13.—Granted a forty to fifty per cent increase in salary, moving picture theatre musicians, who have been on strike since July 5, were back in their places to-day. Ninety per cent of the city's theaters were affected by the strike.

Passed Away

Etelka Gerster-Gardini

Word was received in New York on Monday of the death at Bologna, Italy, on Aug. 20, of Etelka Gerster-Gardini, once famous throughout the world as dramatic and coloratura soprano, and one of Adelina Patti's few rivals.

Mme. Gerster was born in 1857 at Kaschau, Hungary, the daughter of a factory owner, and through the recommendation of George Hellmesberger, operatic composer, she studied with Mme. Marchesi at the Vienna Conservatory.

Verdi heard the youthful soprano in 1875, and was so enraptured with her singing of an aria from his "Traviata" that he recommended her to the Opera in Venice, where she made her début as *Gilda*. The impresario Gardini, whom she later married, at once closed a contract with her, and she sang at Marseilles and Genoa, later in Berlin, where she made a marked impression and from which city her fame spread throughout the capitals of Europe. Her American tours, under Colonel Mapleson's management, were made in 1878, 1883, and 1887, and were marked by great success. "Crispino e la Comare" and "L'Elixir d'Amore" were revived by Colonel Mapleson for Patti and Gerster.

On her return to Berlin she was made "Court-singer," appearing, however, only occasionally in concert. Bismarck was a great admirer of her art, and she sang at several concerts in his memory. She opened a school of singing in 1896. Her book on teaching, "Stimmführer," reached a second edition. Dr. Carlo Gardini, the impresario, whom she had married in Buda-Pesth in 1877, died at Berlin in 1910.

In Colonel Mapleson's memoirs, occur many interesting stories of the rivalry between Patti and Gerster, when the two primadonnas toured together. On one occasion, he tells, Gerster saw a playbill on which Patti's name was larger than hers; also that while only five dollars were charged for her appearance, seven dollars were asked for Patti nights. Without a moment's warning, even to her husband, Mme. Gerster took the train for New York. Colonel Mapleson followed the irate singer next day, and induced her to appear at a matinee where she attracted an enormous audience.

On the other hand, Patti carried her anger at such times as Gerster received apparently more applause than fell to her lot, to the length of attributing the "evil eye" to her rival; ostentatiously making the "horns" with her fingers whenever she passed the other singer, and even attributing to her influence an earthquake that occurred when they were in San Francisco. She solemnly swore once never to appear in any opera with Gerster, and all the bills had to be changed in consequence.

Gerster's voice is described by critics of the time as being limpid, sweet, crystalline in its purity, of a wonderful range, and exceedingly flexible. Her dramatic ability was also great and her personal beauty added to her charm for audiences. But her voice had not the lasting quality that belonged to her great rival, and after her third American tour, which doubtless put too great a strain upon it, she never appeared in this country again. Krehbiel says in his "Chapters of Opera" that "she went back to her teacher, Marchesi, with her voice irretrievably damaged." Some attributed this to the physical strain of motherhood, others to the effort to outdistance her rivals, but after that year American audiences were deprived of the pleasure of hearing what had been one of the loveliest voices of that day, though for years afterward she still held a high place among singers in Germany.

Mme. Elizabeth Human Szigeti

BUDAPEST, Sept. 2.—Mme. Elizabeth Human Szigeti, retired prima donna of the National Opera House, pianist and operatic soprano, passed away here at

her summer villa on Aug. 11. Mme. Szigeti, who was the widow of Imre Szigeti, national idol and leading actor and playwright, of the National Theater, had been ill for some time as the result of hardships undergone during the war and revolution.

Born in Petrograd, Russia, in 1857, Mme. Szigeti began her career as a young girl first as pianist. She made extensive tours with her young sister, Olga, who was considered one of Russia's musical prodigies, and also with her sister, Alexandra Human, now living in the Tyrol, who in 1884 toured America with Pappenheim's Opera company, and also with her brother, Theodore, for years violinist with the Boston Symphony and now residing in New York. The young artist married Imre Szigeti, and in 1891, after another long tour, visiting Paris, London and Madrid, she was engaged as leading soprano in the National Theater.

Mme. Szigeti, like her sister, Olga, who died after a brief but remarkably brilliant operatic and concert career in Russia, Italy and Hungary, was a favorite of Queen Elizabeth. She never visited America.

W. Theodore Van Yorx, Jr.

W. Theodore Van Yorx, Jr., son of Theodore Van Yorx, New York tenor and vocal teacher, died at Bartlesville, Okla., on Sept. 8. The young man had been gassed during the late war, in which he served with much distinction and was decorated for bravery.

John B. Nelligen

HAMILTON, CAN., Sept. 3.—John B. Nelligen, well known locally as a musician, died here to-day after a lingering illness. He received his early education at the local schools and later at the Christian Brothers' School, Kingston, where he displayed an aptitude for music and was appointed leader of the orchestra of that institution. He became leader of the Grand Opera House orchestra, which position he held for fifteen years. He was choirmaster of St. Lawrence Church choir and was connected for a time with St. Patrick's choir.

Frederick Kranich

Frederick Kranich, senior member of the firm of Kranich & Bach, piano manufacturers of New York, died on Sept. 10, at his summer home at Hohokus, N. J. Funeral services were held on Sept. 15, at the West End Presbyterian Church.

Mr. Kranich was born in New York City in 1863, the son of Hellmuth Kranich. He was educated in the public schools, and for a time studied at the College of the City of New York. Realizing that his future was to be in commercial activities, he fitted himself for them at a business college.

At the age of eighteen Mr. Kranich entered the firm of Kranich & Bach as an apprentice. He made a study of the purchase of piano woods, veneers, etc. His success in this respect established for him a reputation as one of the best authorities on that line in the piano industry. He also devoted much of his time to the personal supervision of his factory. He is survived by his widow, Mrs. Olga A. Rohe Kranich; two sons, Frederick, jr., and Jules Kranich, and a daughter, Mrs. Edward Burthard.

Ernest Bauman

Ernest Bauman, a Swiss violinist at Shanley's Restaurant, said to have been in 1913 secretary to the Swiss Legation in Washington, D. C., was run over by an automobile on Sept. 11. He died in the Roosevelt Hospital next day. Mr. Bauman was thirty years old.

Andrew J. Cook

Andrew J. Cook, former bandmaster of the Marine Band at Washington, D. C., and who is said to have taught John Philip Sousa, the first principles of music, died in the Brooklyn, N. Y., Home for the Aged on Sept. 5. Mr. Cook was born in Brooklyn. He went to Washington early in life and became the leader of the Marine Band, in which Sousa's father was one of the players. It was during that period that he taught the son how to play the cornet. Later on John Philip Sousa became leader of the band and made it famous. Mr. Cook was seventy-seven years old.

Mrs. Lillie J. K. Fowden

DEWEY, OKLA., Sept. 8.—Mrs. Lillie J. K. Fowden, who for a number of years before coming to the West, was MUSICAL AMERICA's correspondent at Atlantic City, N. J., died in this city on July 3.

MUSIC FOR THE FILMS

AT the Rivoli Theater during the week of Sept. 12, the overture was taken from Auber's "Fra Diavolo" and conducted by Frederick Stahlberg and Joseph Littau. Ethelbert Nevin's trusty and well-beloved "Oh, That We Two Were Maying" was sung by Beatrice Stinson, soprano, and August Verner, baritone. Pietro A. Yon's "Humoresque," with toccatina for flute, was played as organ solo by Firmin Swinnen. A dance, entitled "In a Toy Shop," featured Paul Ossard, with Vera Myers and Joan Elton, to the music of Burgmeier's "Carnival Venetien."

The Rialto Theater program drew on the ever-popular "Aida" for its overture, conducted by Hugo Riesenfeld and Lion Vanderheim. John Priest played Widor's "Marche Pontificale" on the organ, and Grace Hoffman contributed an aria from "Traviata."

Elgar's "Salut d'Amour," played by the orchestra under Victor Wagner and Gaston Dubois, opened the Criterion's musical offerings last week. There followed an interesting mosaic of music bits from the works of Nevin, Sullivan, MacDowell, Schumann and others, in which were set the colored pictures, "The Melody of Flowers." Josef Urban of the Metropolitan, designed the stage settings for "The Ball of the Gods."

In Europe, "The Marriage of Figaro" and "The Nibelungen Ring" have both been adapted to the moving picture and are meeting with great success. The Mozart and Wagner music, so the producers contend, must be the exclusive accompaniment.

The Capitol Theater in the week of Sept. 12 presented under S. L. Rothafel's direction a varied program, opening



Campbell Studio
Frederick Stahlberg

Merle Alcock Face to Face with High Cost of Vegetables

News Photographer Finds the Popular Contralto on a Marketing Tour in Greenwich Village Section—Her Preference for Just Plain "Mrs." a Distinguishing Feature of an Artist Who Has Forged Her Way to the Front in Our Concert Life

EVEN if she had not sung a dozen or more times with the Boston Symphony Orchestra in the past three seasons; even if her name had not appeared prominently at ten of the recent important music festivals, Merle Alcock would still be worthy of considerable attention, if for only two things: she was not photographed this summer "playing" tennis in high-heeled pumps, nor swinging a golf club with her hands crossed the wrong way, and she is one of the very few married artists who uses the simple, honest title of "Mrs." on her programs.

Largely because she has a sense of the ridiculous and incidentally because she did not have much time to pose, Mrs. Alcock passed the summer without any photographic vacation at all. A news photographer did get an appointment to see the contralto at her little apartment in the Greenwich Village section one warm August morning, but instead of finding her in soft, cool draperies, thoughtfully posing with new music at the piano, he discovered the singer dressed for the street and about to go marketing. Being something of a "human interest" sleuth, he went too, partly, no doubt, out of curiosity to see what manner of food appeals to celebrities as well as to observe the artistic temperament face to face with the high cost of vegetables. On the way to the Sixth Avenue grocer Mrs. Alcock stopped at a mail box to send a letter to her dressmaker or an acknowledgment of a million dollar check from the Victor Company, and the camera man caught her in the momentous act. Shortly afterward he focused his Graflex while she was picking out some of the good peaches. These pictures, with two or three others taken on the marketing tour that morning, represent "Merle Alcock enjoying a much-needed rest after a busy season."

The "busy season" was certainly real, as far as that is concerned, and the "rest" was exactly what a rest ought to be—a change. Looking after her little household, marketing on the avenue, speaking words of encouragement to the flowers in her window boxes, served to make a pretty good vacation right in the heart of Manhattan. "But," as Mrs. Alcock frankly implored this scribe, "please do not quote me as declaring that I 'love' to cook and keep house better than anything else. I only love it when I feel like it, and often that is precisely the time when I'm on a train or unpacking my trunk in a hotel five hundred miles from my miniature kitchen; then I surely do sometimes yearn for my gingham apron and the biscuit tin."

Aside from a happy visit to Asheville, N. C., where she appeared at the big festival last month with the Philadelphia Symphony Orchestra, Merle Alcock's most joyous time this summer seems to have been while she was canning plums and peaches and stewing grape jelly on the gas stove. The grapes, by the way, were sent up from Asheville as a further compliment to her gracious self and singing. Perhaps she dropped an accidental suggestion by telling someone down there that her husband has never outgrown a boyhood af-



Photo by Bain News Service
Merle Alcock Out Marketing in the "Village." In New York's Greenwich Village, peaches and Plums Don't Come by the Bushel. You Buy Them "Two for Ten Cents," and You Pick 'Em Carefully, if You're a Good Shopper Like the Young Contralto

fection for a shelf stocked with grape jelly; at any rate, the fruit arrived and now the chief problem in the cosy Alcock home is how to make a jar or two last until Christmas or New Year's.

Getting back to the first part of the story concerning one of the singer's distinguishing features—the use of her real married name in professional work—there is something very much to admire in it. The unaffectedness of "Mrs." if one stops to think a moment, gives an instinctive confidence in an artist who does not hesitate thus to announce herself. The title rings so true. There is

no stage pose, no vanity, no false artistic ideal in such an artist. As a matter of fact, nothing could better indicate and illustrate the makeup of Merle Alcock, a natural artist with fine gifts sincerely used.

A line or two about her forthcoming concert activities will not be amiss here. The Worcester Music Festival early in October ushers in Mrs. Alcock's season; immediately after this appearance she starts on a Southern tour to sing in Denton, Tex.; San Antonio, Fort Worth, Rusk, Dallas, Texarkana, traveling north through several mid-Western cities up to

Milwaukee and Chicago. In the last city she will give a recital in Orchestra Hall, Sunday afternoon, Nov. 21. A second Chicago appearance comes in December at one of Miss Kinsolving's Blackstone Musical Mornings. Des Moines, St. Louis, Columbus, Duluth and Pittsburgh are included in her journeys. Another trip South later in the season takes her to Knoxville, Wilmington, N. C.; Roanoke, Huntington, Winston-Salem, Greensboro, Greenville and Memphis. January 10 is the date set for Mrs. Alcock's annual New York recital in Aeolian Hall.

N. Y. SYMPHONY GIVES DETAILS OF CONTEST

Prizes Aggregating \$1,500 Offered for Symphonic Compositions—Four Noted Judges

The final date on which American composers may enter their compositions in the contest for the prizes offered by Harry Harkness Flagler will be Sept. 30. The first prize of \$1,000 and second prize of \$500 have already attracted a number of aspirants who are anxious to prove their worth. George W. Chadwick, John Alden Carpenter, Franz Kneisel and Leopold Stokowski will serve with Walter Damrosch as judges.

According to the conditions governing the contest the composition to be submitted must be of symphonic structure, in one movement, overture, prelude, or symphonic poems, and must not occupy more than eighteen minutes in performance. The work must never have been published nor performed in public, and the composer must be a citizen.

A full orchestral score must be sent to the Symphony Society of New York, 33 West Forty-second Street, New York City, before Oct. 1, 1920, and should bear plainly marked on its title page a motto but not the name of the composer. A sealed envelope containing the name and address of the composer and bearing on the outside the same motto as is placed on the title page should accompany each musical manuscript. These envelopes will not be opened until after the prizes have been awarded.

The first prize composition will be performed by the New York Symphony Orchestra at one of its regular concerts in New York City during the season.

Anne Swinburne to Return to Stage

PORTLAND, ORE., Sept. 11.—Anne Swinburne, soprano, who previously to her marriage to Rudolph Schirmer, of the firm of G. Schirmer, Inc., of New York, was known in private life as Anne Ditchburn, and who is the daughter of John Ditchburn, a prominent attorney of this city, will return to the stage after several years' absence. Miss Swinburne was identified with several light opera productions, but also appeared on the concert stage, giving two song recitals in Aeolian Hall, New York. She will be seen in the revival of Oscar Strauss's "The Chocolate Soldier," under the Shubert management. N. J. C.

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